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EDUCATION: WILL YOUR STUDENT LOAN BE AUDITED? • 18 / MUSIC: BAD RELIGION • 21 / ARTS: DOSSIER • 58

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# VUEWEEKLY

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GORDON GREEN CREATES  
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## CONTENTS

### FRONT

- 2 Your Vue
- 4 Media Jungle
- 5 Vue News
- 5 VuePoint
- 6 Tom the Dancing Bug
- 7 Three Dollar Bill
- 8 In the Box
- 10 Style
- 18 Student loan audits
- 25 Great Outdoors

### DISH

- 12 Dish Weekly
- 13 Three Muskateers
- 15 MREs

### MUSIC

- 21 Bad Religion
- 22 Music Notes
- 24 Music Weekly
- 42 Root Down
- 45 Gob
- 46 BPM
- 48 Classical Notes
- 49 New Sounds

### FILM

- 50 Confidence
- 50 Être et avoir
- 51 Real Women Have Curves
- 52 All the Real Girls
- 54 Film Weekly
- 56 Cowboy Bebop

### ARTS

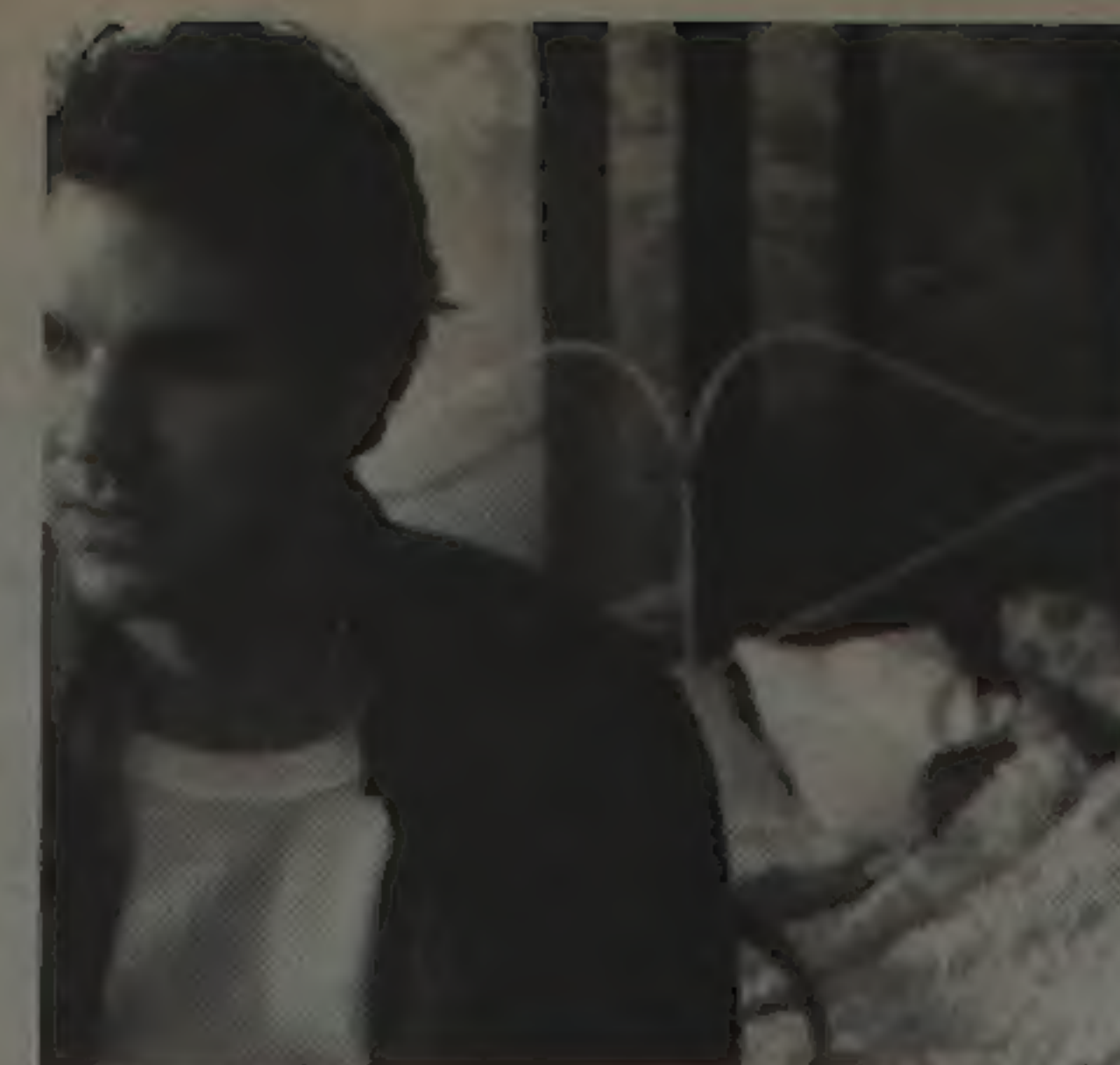
- 56 Dossier
- 57 three... two... one...
- 58 Language of Angels
- 58 Marc and Louis Munan
- 59 Theatre Notes
- 59 Haiku Horoscope
- 59 Arts Weekly

### THE BACK

- 60 Events Weekly
- 61 Classifieds
- 62 Alt Sex Column
- 63 Hey Eddie!

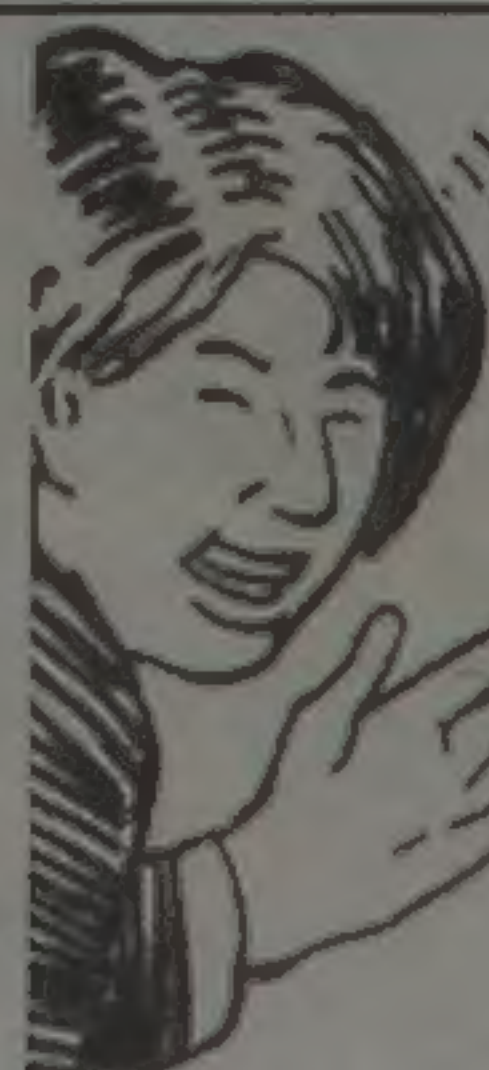
## ON THE COVER

The last time *Vue Weekly* talked with director David Gordon Green, the buzz was just starting over his debut feature *George Washington*, which now has a reputation as one of the best American films of the last five years. But as Josef Braun learned while talking to him about his new picture, *All the Real Girls*, going Hollywood is the furthest thing from his mind • 52



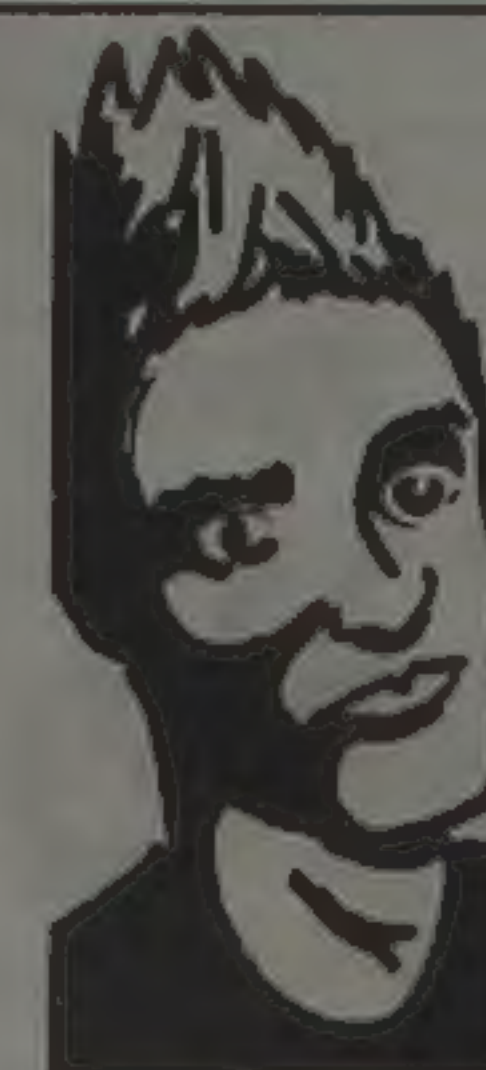
### FRONT

Graphic novels and journalism: do they mix? • 4



### MUSIC

It's our job to hobnob with Gob • 45



### ARTS

Trevor Schmidt speaks the Language of Angels • 58



## yourVUE

### Reader doesn't buy "alternative" claim

I was very surprised, and even flattered, that the only letter *Vue Weekly* printed in the April 10-16 issue was mine ["Saddam clown posse"]. Your response was quite reasonable. I would have expected you to aggress on me as I had on *Vue*. Moreover, my letter was printed unedited. A publication can use "clarity" and "brevity" as excuses to make the letter into what they would like it to be (in which case it becomes their letter to themselves).

But just to be a pain, I want to reveal that I don't buy your verdict that *Vue* is an alternative newspaper. This is a cautious half-truth, as in "A stripper is a dancer." Dancing may be part of the act, but would it get her a job? Maybe you do counter views found in the mainstream press, but

you counter only conservative opinions. This is like an anti-discrimination lobby that goes to bat only for white, male victims of discrimination. If the big-league press were 95 per cent liberal, would *Vue* become the least bit more conservative in response?

Pass me that dictionary. I want to see if "alternative" is defined as "Going left only." If it does, pass that humble pie.

P.S.: Just curious... does your editor ever reject copy for publication on grounds there hasn't been a recent article to the contrary in the papers that can afford to charge money? — ALVIN CARRIER (VIA E-MAIL)

### Reader doesn't approve of bunny-eating, either

If David DiCenzo's e-mail address were displayed, I'd be e-mailing him. Please see that he reads this.

In his article "Does this taste bunny to you?" [*Vue Weekly*, April 17-23], he provides the following rationale for killing and eating rabbits: "They taste

good." If your wife or girlfriend ever gets raped, I'd like to see the look on your face when the rapist "justifies" his action in the words "Rape is fun."

People believe in the food chain because they're #1 on it. If we were #2, and #1 were extraterrestrials, giants, dinosaurs, whatever, we would be horrified if #1 were to kill humans rather than content itself with fruits and vegetables.

Within a century, carnivores will be placed in a moral category with racists, sexists and homophobes. —ALVIN CARRIER (VIA E-MAIL)

*Vue Weekly* welcomes reader response, both positive and negative. Send your opinion by mail (*Vue Weekly*, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in *Vue Weekly*; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.



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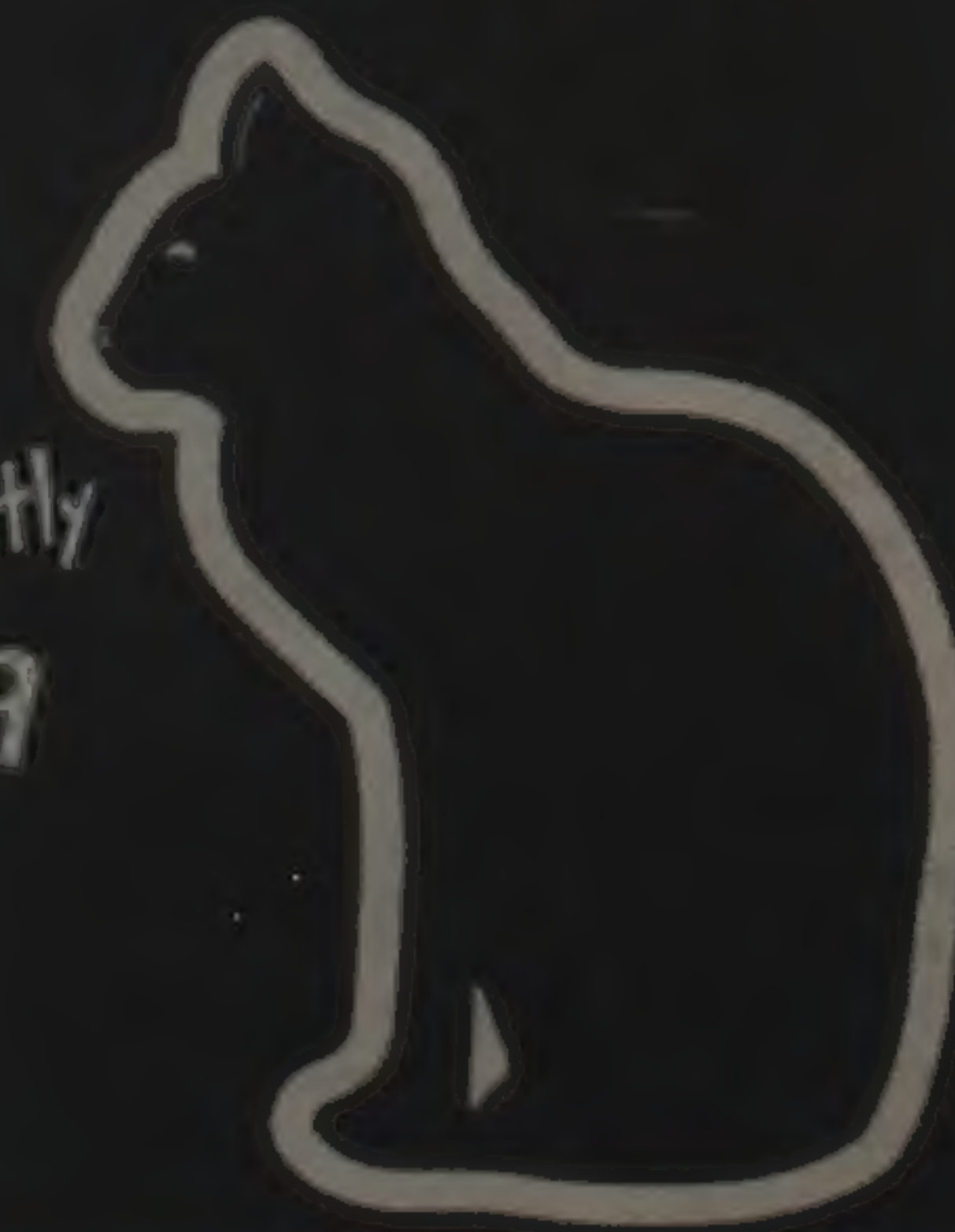
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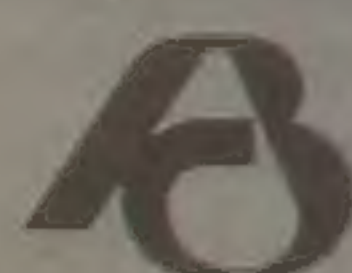
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## media jungle

By PAUL MATWYCHUK

### Spirits of the Ed

When the front page of the *Edmonton Journal* announces the debut of "a new, innovative form of journalism," as it did on April 12, that's the kind of proclamation that makes Media Jungle sit up and take notice.

The *Journal* was referring to *Restless Spirits*, a two-part graphic novel written by *Journal* reporter David Staples and illustrated by *Journal* artist Rick Pape which ran in the April 12 and April 19 editions of *Ed*. It's been 17 years since graphic novels had their watershed year with the publication in 1986 of Alan Moore's *Watchmen* and Frank Miller's *The Dark Knight* and 11 years since Art Spiegelman won a special Pulitzer Prize for *Maus* and *Maus II*, but it's still very unusual (and perhaps unprecedented) for a daily newspaper to adopt the form. Perhaps that's why the *Journal* felt compelled to reassure its readers that the reporting in *Restless Spirits* is "as rigorous as a traditional *Journal* news story" and that graphic novels like *Ghost World* and *Road to Perdition* have been adapted into "Hollywood blockbuster movies."

I applaud the *Journal* and *Ed* editor Shawn Ohler for devoting so much space (12 pages of prime newspaper acreage) to this kind of experiment, but as much as *Restless Spirits* may symbolize an eagerness on the part of the *Journal* to try out new ideas, I don't think it quite succeeds on its own terms as a graphic novel. The problem with *Restless Spirits* is that, as a piece of dramatic storytelling, it isn't innovative at all—even with the dialogue bubbles and the cartoon illustrations, there's nothing in its style or authorial perspective that feels all that different

from a traditional *Journal* news feature. *Restless Spirits* tells the sad story of Joyce Cardinal, the native woman who was attacked one night in 1993 near Rundle Park; a mysterious assailant beat her up, cut up her face, doused her with gasoline and set her on fire. She died three weeks later, in unimaginable pain, but the police weren't able to make a case against her killer, Todd Elliott, until 2000—and even then, Elliott's complete inability to explain what provoked him to commit such a terrible crime left Cardinal's friends and relatives feeling a residual emptiness and frustration that continues to this day.

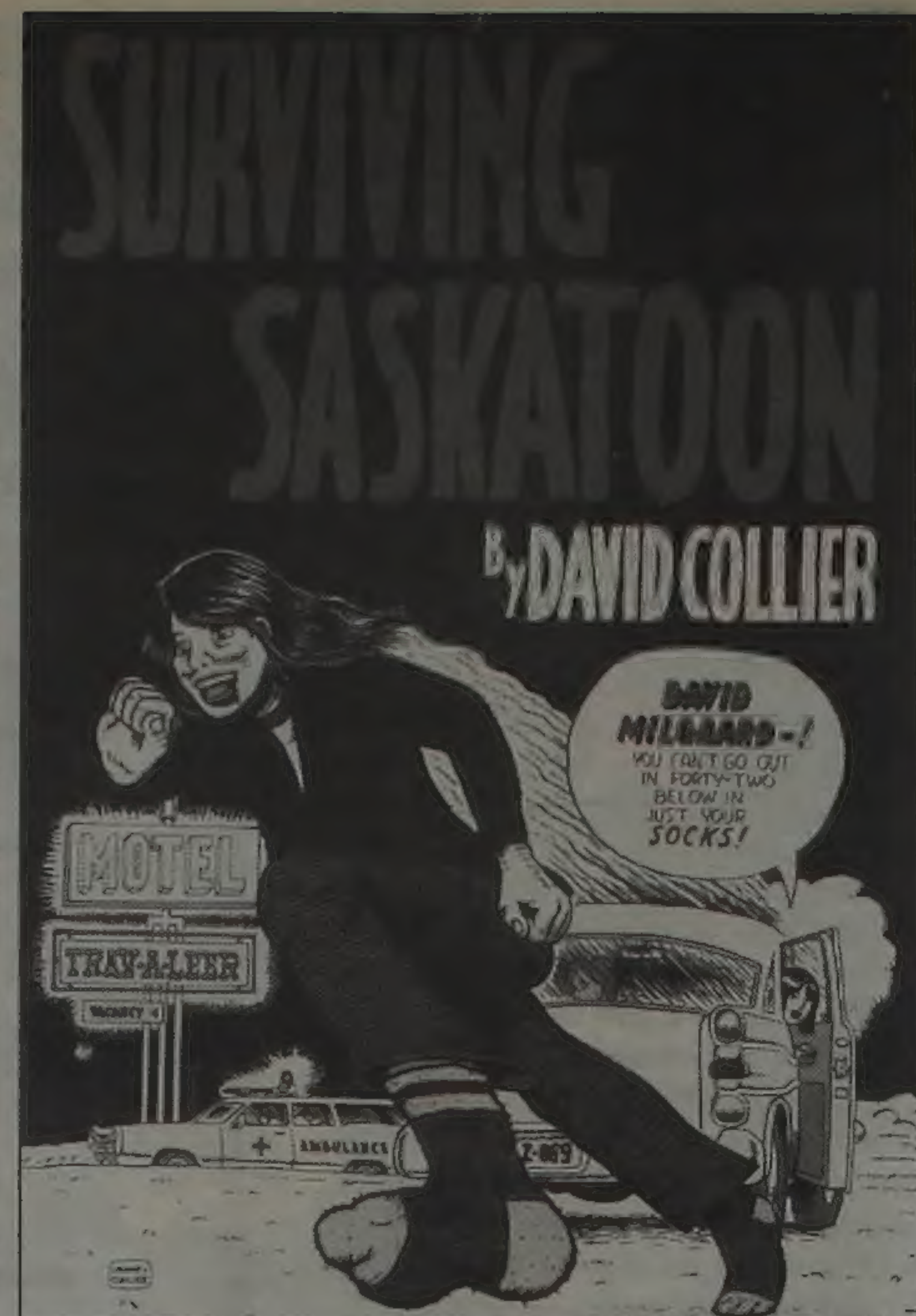
Some may question the tastefulness of using such a horrifying true-life story as fodder for a comic book, but I can certainly see why Staples would have figured that the case was too inherently dramatic and compelling to resist. And yet Staples and Pape fail to make their graphic novel either graphic or novelistic. Pape's illustrations look sketchy and rushed; the characters lack detail and vitality (you don't remember a single face from this story, not even Cardinal's) and he makes no effort to add the slightest bit of telling journalistic detail to his drawings of their homes and personal surroundings. There's a static, primitive quality to Pape's artwork—the piece's key scene, Cardinal's murder, is so inertly drawn that almost none of the horror or indignity of what happened to that poor woman emerges from the page.

Most of the narrative is carried not by dialogue or pictures but by Staples's colourless text, which aspires toward James Ellroy's telegraphic, just-the-facts-ma'am tough-guy posturing. (Here he is describing Todd Elliott: "He grew up poor, dropped out of school. Had a child out of wedlock when he was 16. Left school in Grade 9. His stepdad used to beat up his mom. He's rooming with two young women in a townhouse. Been there a month.") Perhaps the fact that most of the principal figures in this story are still alive made Staples hesitate to invent dialogue or editorialize on the events, but I wished he had tried to do something more dramatic or novelistic with this story

than simply synopsize it. Perhaps he could have spent more time focussing on Cardinal's friend Judy Atkinson, whose refusal to get over her friend's death begins to seem almost pathological; she's a fascinating character (by far the most fascinating one in the piece), but Staples doesn't seem all that interested in exploring her contradictions or the emotional underpinnings of her relationship with Cardinal.

Or perhaps Staples, who only refers to himself in anonymous, third-person terms as "a newspaper reporter," could have featured his own voice more prominently. What's his take on Todd Elliott? What was his first meeting with Atkinson like? Did her fixation on Cardinal's death ever get on his nerves a little? Was he working on other stories for the *Journal* while he was investigating the Cardinal case? What was his home life like at the time? I know this sounds like I'm criticizing the piece I wanted instead of the one that Staples and Pape actually wrote, but graphic novels have traditionally been one of the most personal, idiosyncratic forms of artistic expression in all of pop culture—look at Harvey Pekar's *American Splendor* or Ted Rall's *To Afghanistan and Back* or even *Maus*, whose spirit Staples himself says he tried to emulate—and it just seems a shame that Staples didn't seize the opportunity to break out of his traditional journalistic mode and try out a different, more visual, less impersonal approach.

As a great example of what I'm talking about, I'd point to Hamilton artist David Collier's graphic novel



*Surviving Saskatoon*, which was recently published by Montreal's Drawn and Quarterly Publications and retells the saga of David Milgaard, the Saskatchewan man who made national headlines when he was released from prison in 1999 after serving 30 years for a murder he did not commit. On the left-hand pages, Collier relates the facts of Milgaard's story in a style very much like that of *Restless Spirits* (only more colourfully—Collier even makes sure the 11-year-old kid who discovers the body of Milgaard's supposed victim stands out as a distinctive character). But on the right-hand pages, Collier tells his own story, which is as much about moving to a small Saskatoon apartment and trying to make a living as an artist as it is about his own casual research into the Milgaard case.

Collier makes sure to linger over the smallest details of the Saskatoon

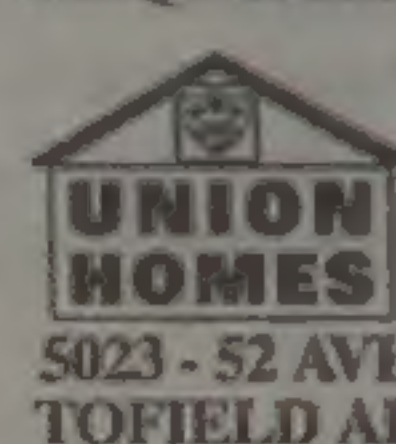
SEE PAGE 6

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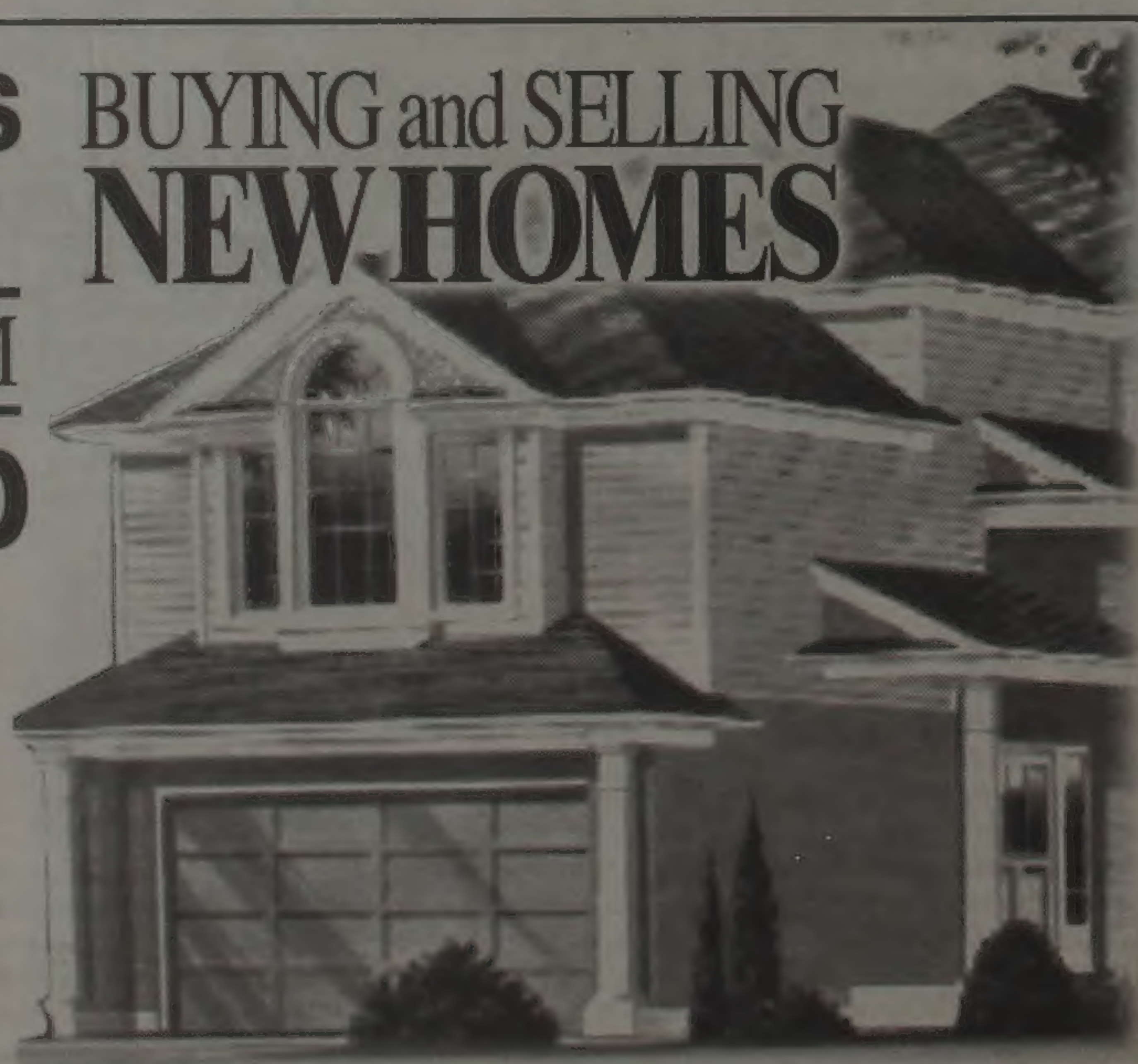
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And it's not strictly infrastructure work being given to U.S. companies. Although it hasn't yet signed a deal, Fort Worth, Texas-based Dyncorp is actively

recruiting "individuals with appropriate experience and expertise to participate in an international effort to re-establish police, justice and prison functions in post-conflict Iraq." An anonymous Pentagon official was quoted in the *New York Times* as saying that the U.S. doesn't want UN peacekeepers policing Iraq: "We know we want something a little more corporate and more efficient with cleaner lines of authority and responsibility." And Dyncorp does appear to have the right experience for the job. Its workers already help police Bosnia, protect Afghan president Hamid Karzai, staff American-Mexican border crossings, manage the Air Force One fleet of planes and choppers and handle defoliation flights over the coca crops of Colombia. That's the kind of innovative multitasking that makes shareholders happy. —DAN RUBINSTEIN AND STEVEN SANDOR

## BUSINESS

## Caffeine fiends

**MASSET, B.C.**—A small café on the Queen Charlotte Island is facing a lawsuit from one of the world's biggest coffee companies. Owners of the HaidaBucks café in this village of 700 were told last week that a letter is in the mail from Starbucks. The Seattle-based company says use of the word "Bucks" is a trademark infringement and is demanding that the café change its name to protect "protect the public from confusion and deception," a Starbucks rep said to the *Vancouver Sun*.

Darin Swanson, one of the café owners, told AP that "bucks" is a nickname for young First Nations men and that he and his partners used to play on a basketball team called the Bucks. "That was nice of them to let us use the word 'Haida,'" he said. Swanson speculated that the only reason Starbucks could view his café as a threat is because he serves Seattle's Best brand coffee, but last week Starbucks purchased Seattle's Best. —DAN RUBINSTEIN

I TOLD YOU SO

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IS  
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## DRUGS

## High maintenance

OTTAWA—Judging by the number of grow operations being busted by police in Edmonton, Vancouver and just about every city in Canada, you don't need a green thumb to produce decent dope. Some basic knowledge of hydroponics and a basement and you're all set. Which makes the latest news about the federal medical marijuana program somewhat puzzling, although surprisingly typical when it comes to government.

Saskatoon-based Prairie Plant Systems, with much fanfare, signed a five-year, \$5.75 million contract to supply the feds with a crop of high-grade pot grown in an abandoned mineshaft in Flin Flon, Manitoba. Recent lab tests, however, have found that the dope contains 20 to 25 per cent THC—much higher than the American street average of about five per cent THC and higher than the medical marijuana program's target of 13 to 18 per cent. Moreover, Prairie Plant Systems is also having trouble growing enough pot; last year Health Canada received only 244 kilograms, not the 370 kilograms the agency ordered.

"We don't want high-maintenance plants," Cindy Cripps-Prawak, who runs the government program, said to Canadian Press after the lab tests and production problems were announced. When Ottawa awarded Prairie Plant Systems this contract in 2000, Canadians from coast to coast joked that they could serve as the government's dope dealer—for a lot less money. Funny as it sounds, several probably could've delivered more professional results as well. — DAN RUBINSTEIN

## ENERGY

## Gentlemen, splash your engines

**BOISE**—Heads up all you monocle-sporting oil tycoons who are undoubtedly reading this newspaper. An

Idaho-based energy technology company has created a working, affordable energy cell that runs on a fuel so cheap and healthy you should probably have a glass right now—water.

Earlier this week, Genesis World Energy announced that it has completed work on a hydrogen-based automotive power system capable of producing hydrogen gas from on-board purified water, a system that doesn't even require interested parties to buy new cars. Roughly the size of a car battery, the Genesis HICEF (Hydrogen Internal Combustion Engine Fuel) technology can be retrofitted onto your existing, crappy old gasoline-burning engine for roughly the same cost as converting to propane (plus the purchasing cost of the cell itself). Once in place, your new gas station is the garden hose behind your house.

For decades, an affordable, efficient hydrogen-based engine that runs on water has been annoyingly just out of the reach of science. The main problem with the concept, of course, is that the energy required to separate water into pure hydrogen and oxygen always exceeds the output energy from the created fuel.

But Genesis claims to have solved this problem with its "gCell." To explain it as simply as possible, water first passes over a catalytic reactant to create an initial electrical voltage. This voltage then excites the hydrogen and oxygen molecules, facilitating the complete separation of the molecules with an additional thermo, electro-catalytic reaction and allowing the efficient extraction of hydrogen. Finally, the remaining molecules reattach, providing an additional current to subsidize the overall gas generation process. The end result? According to the company's website, a well-watered gCell stack is capable of producing hundreds of cubic feet of hydrogen gas a day.

How the HICEF will work as an everyday fuel generator remains to be seen, but it looks like we won't be waiting long. The technology is scheduled to hit industrial and high-volume commercial markets on June 30. —CHRIS BOUTET

BY PAUL MATWYCHUK

**Please don't let  
her be misunderstood**

The first song of Nina Simone's I ever heard was a ballad called "The Other Woman." I've never heard anybody else sing it, and I suspect that in anybody else's hands its sentiment would seem pretty sappy and conventional—the song's message is that while the life of a "kept woman" might appear enviable and glamorous, those women are in fact doomed to never know true love. It's the moral of a thousand Harlequin romances.

But not when Simone sang it. I'd never heard a voice like hers before—deep, powerful, full of weird, idiosyncratic rhythms that would seem melodramatic if it weren't for the conviction she put behind every single syllable. She seemed to empathize with both the neglected housewife "with pincurls in her hair," as well as the Other Woman who must spend her life "al-o-o-o-one." (In the '70s, Simone herself spent a few years in Barbados as the kept woman of the country's married prime minister, Earl Barrow.)

Nina Simone, who died Monday at the age of 70, was a majestic, fearless musician—she never hesitated to write searing protest songs like “Mississippi Goddam” or to stop performing in mid-concert if she sensed the audiences wasn’t paying close enough attention to her. They called her the High Priestess of Soul, but there wasn’t anything serene or ethereal about her or her music; she had a raucous, blues shouter’s voice that gave an unexpected urgency to her Juilliard-trained piano-playing. And yet it’s the essential *aloneness* to her personality that I found myself dwelling on when I heard about her death—the impatience and bitterness she harboured against a world that constantly disappointed and disrespected her.

Simone seemed to live her entire life in a state of protest. If anyone called her "a jazz singer," she'd accuse them of racism. She would announce at her concerts that she was only playing for the black people in the audience. She would frequently express her disgust to interviewers about the state of race relations in the United States and eventually made her home in France. She was one of those great paradoxes: a deeply American performer who found living in America completely intolerable.

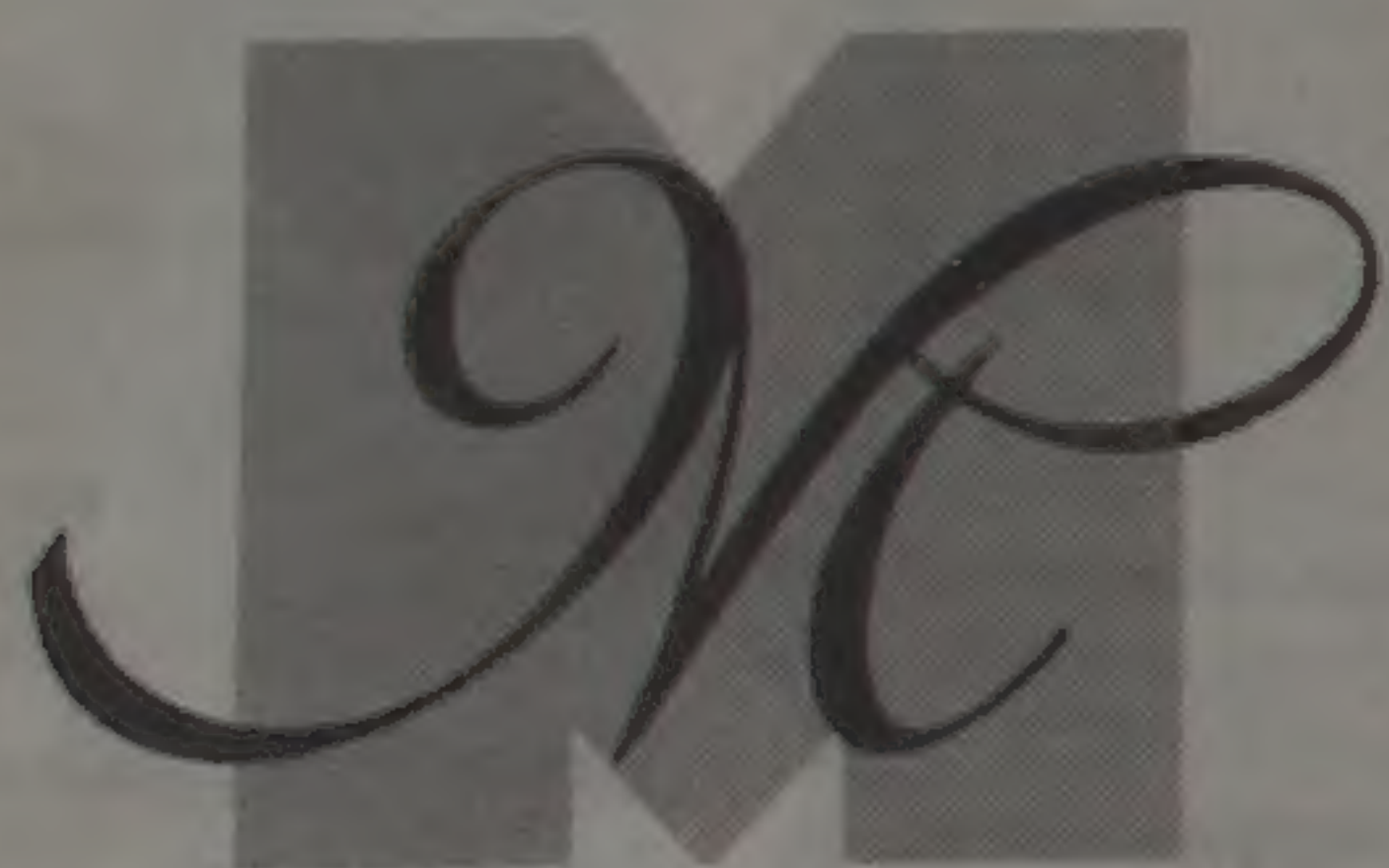
Protesters and activists could do much worse than choose Nina Simone as a role model—and yet her story seems to suggest that a life fueled by righteous passion and uncompromised principles may not exactly be a happy one. Still, I think Simone would hate the idea of resting in peace. I hope she rests in anger. ❸



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### Media Jungle

Continued from page 4

landscape—everything from a vast native painting on the side of a candy store to the tooth-shaped sign outside a downtown dentist's office—so that Milgaard's story is grounded in a vivid sense of place. And he does a wonderful job of drawing Milgaard at the various stages in his life, from the happy-go-lucky kid dashing around in his stocking feet in 42-below cold to the hardened middle-aged man sitting in his jail cell, in a way that makes you really feel the wasted years Milgaard spent behind bars. The two halves add up to something greater than the sum of its parts: a portrait of how terrible crimes and staggering miscarriages of justice can occur in the mildest of locations.

Great art like *Surviving Saskatoon* proves that the graphic novel is as valid and revelatory a storytelling mode as any other, and I hope that *Restless Spirits* is only the first of a long series of

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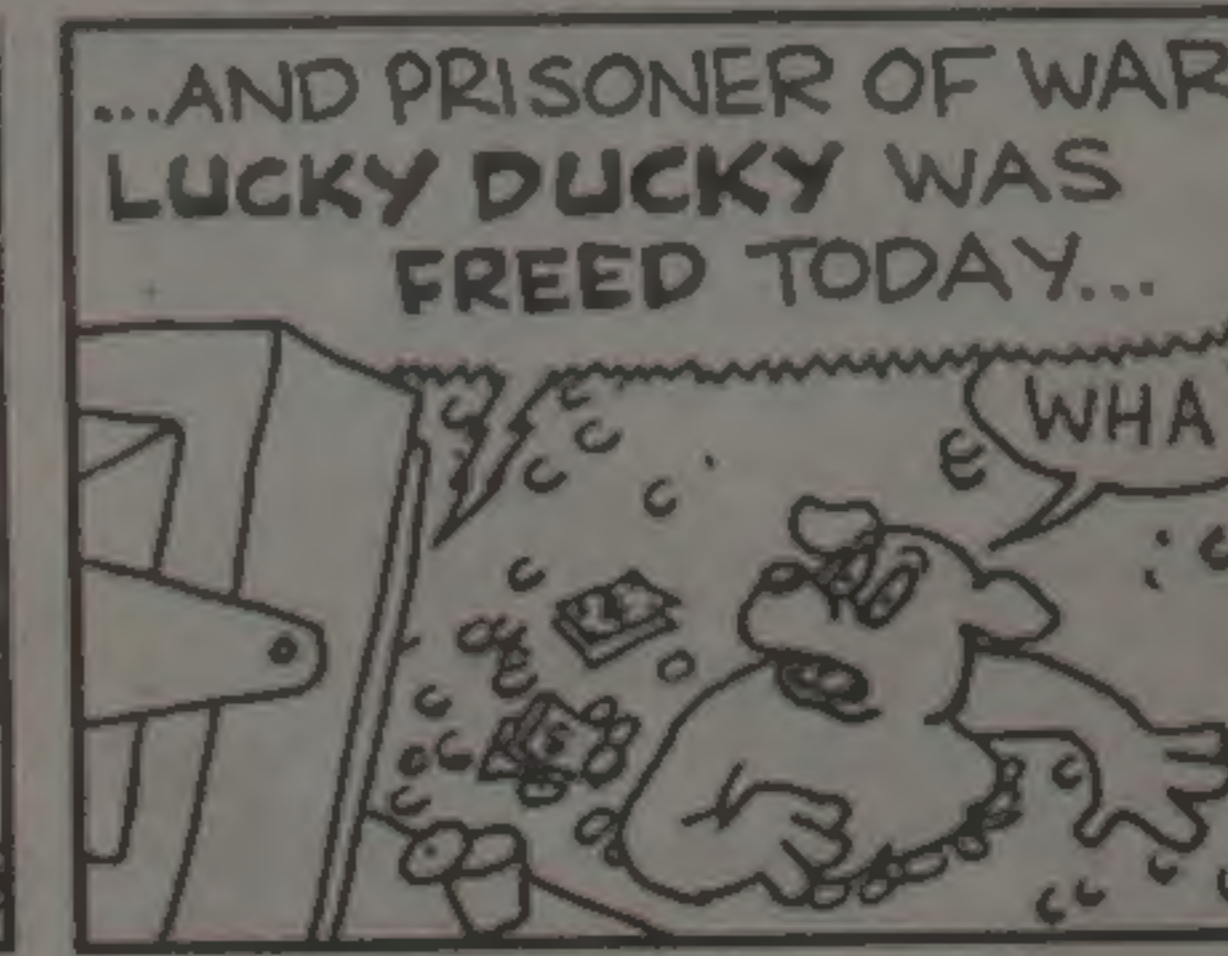
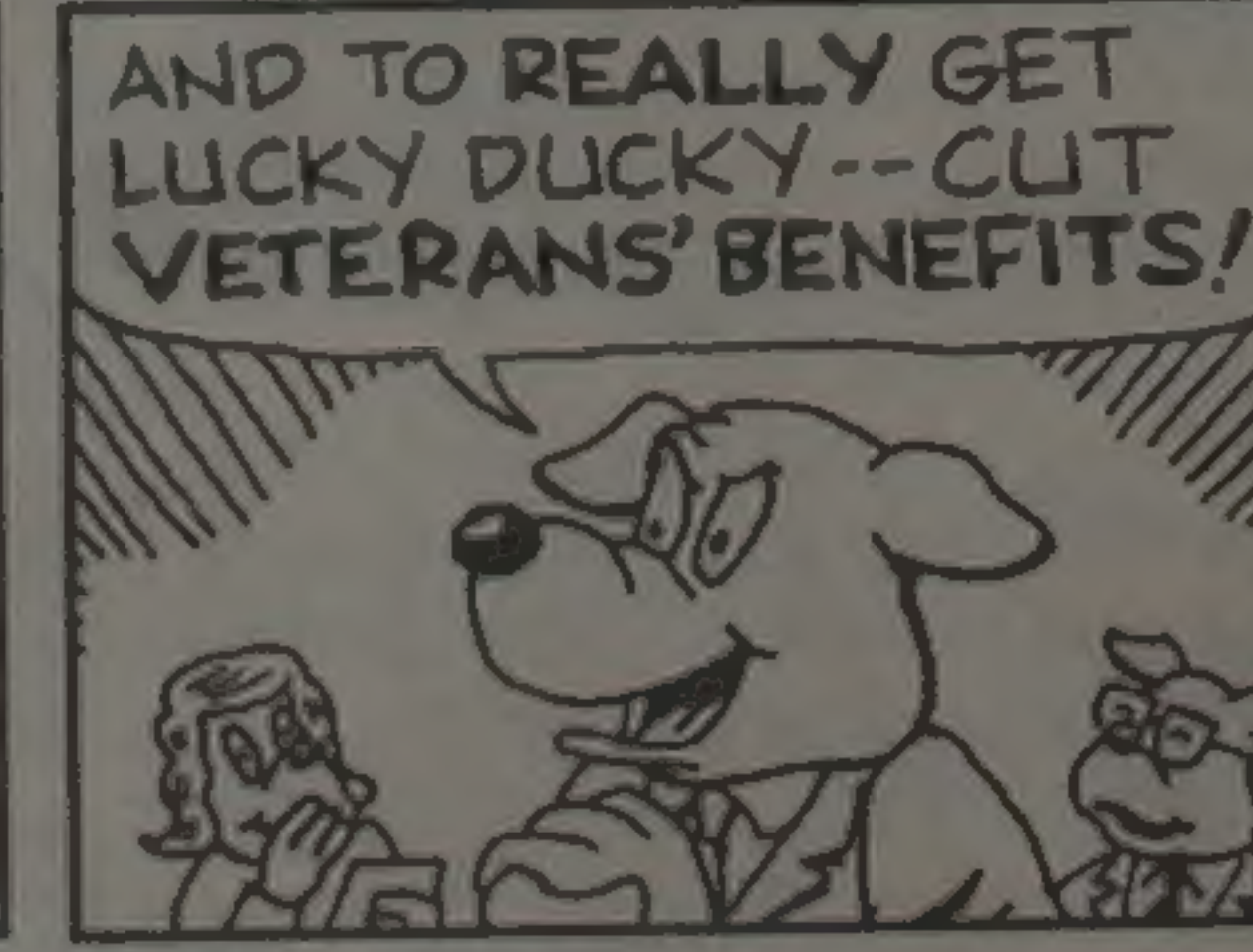
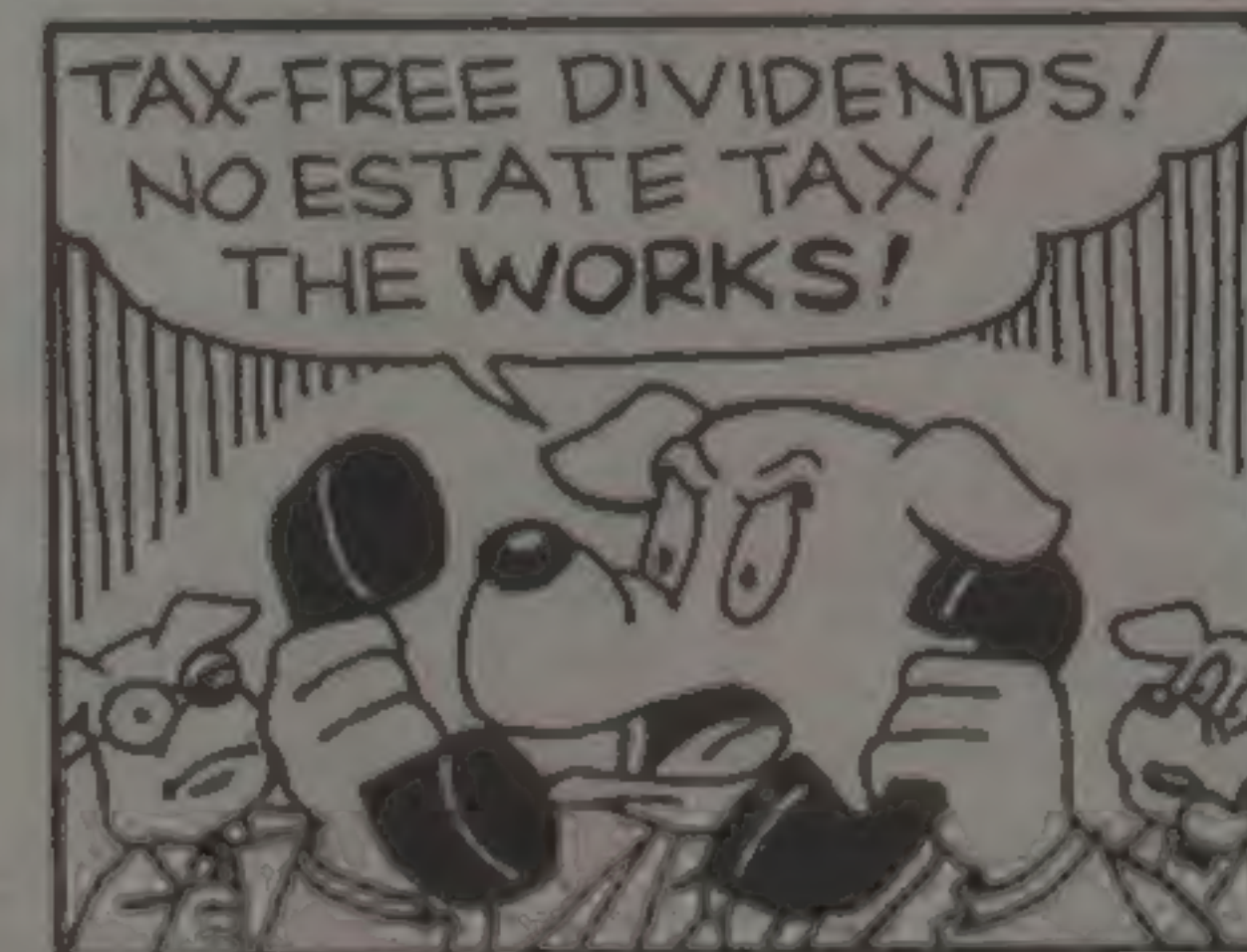
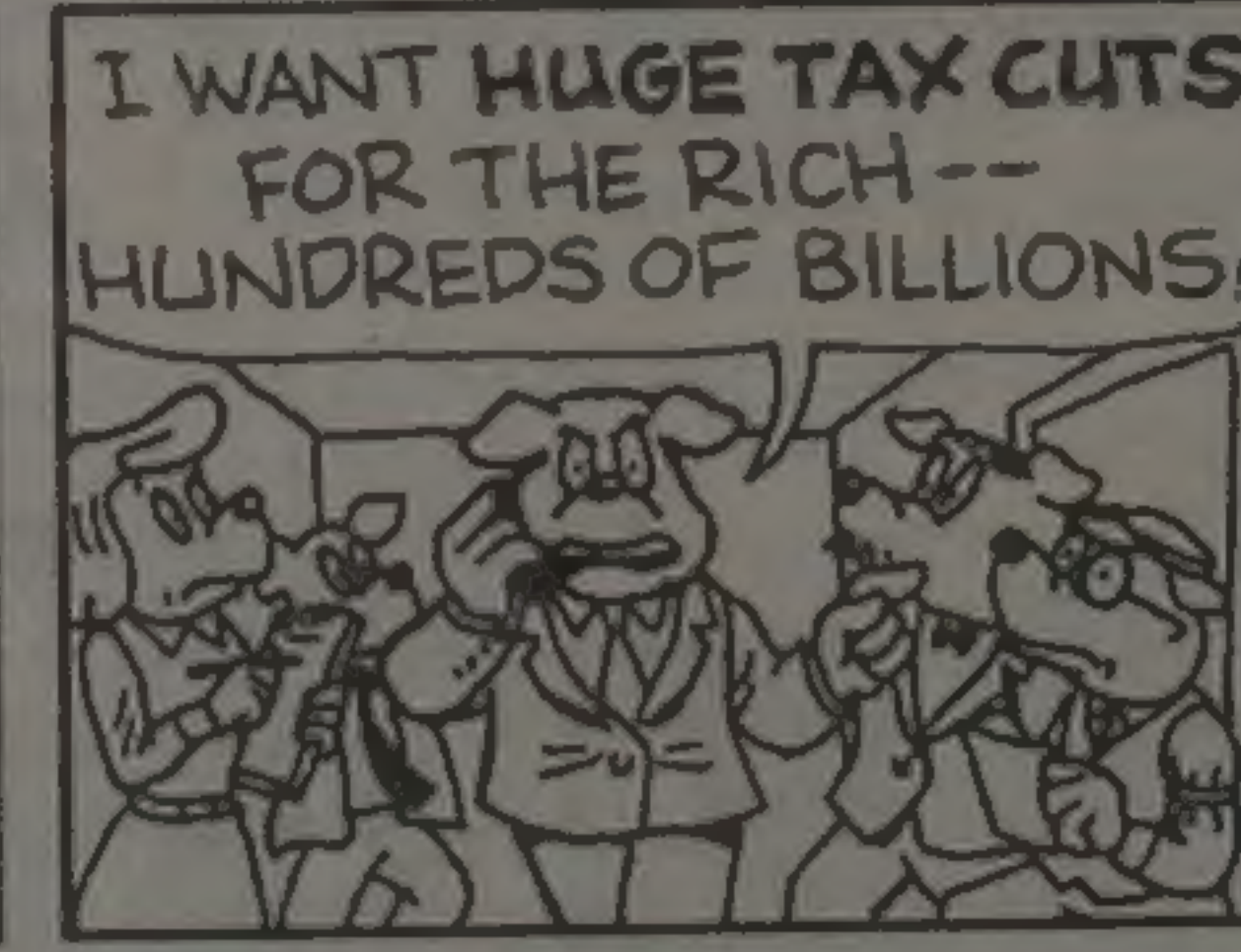
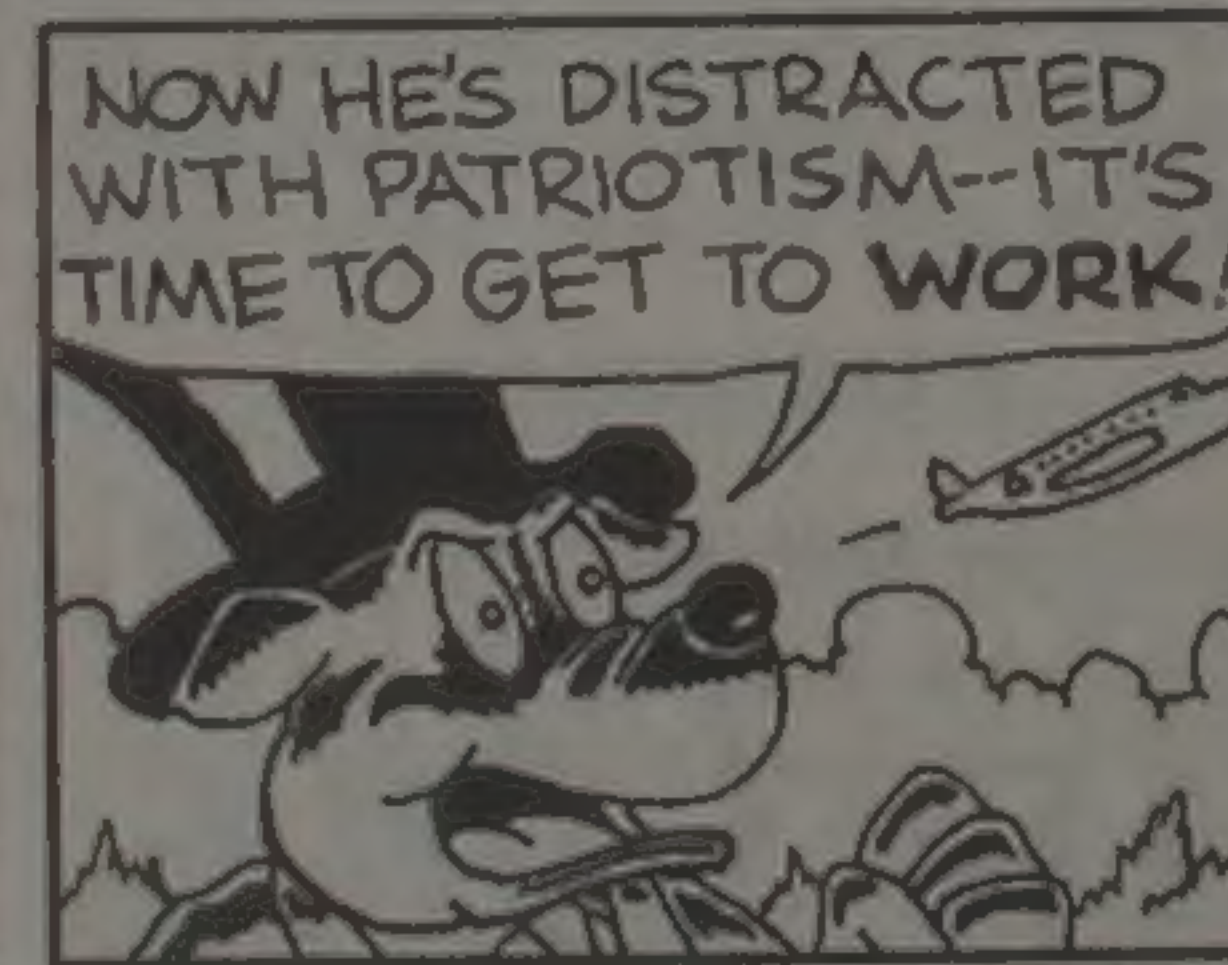
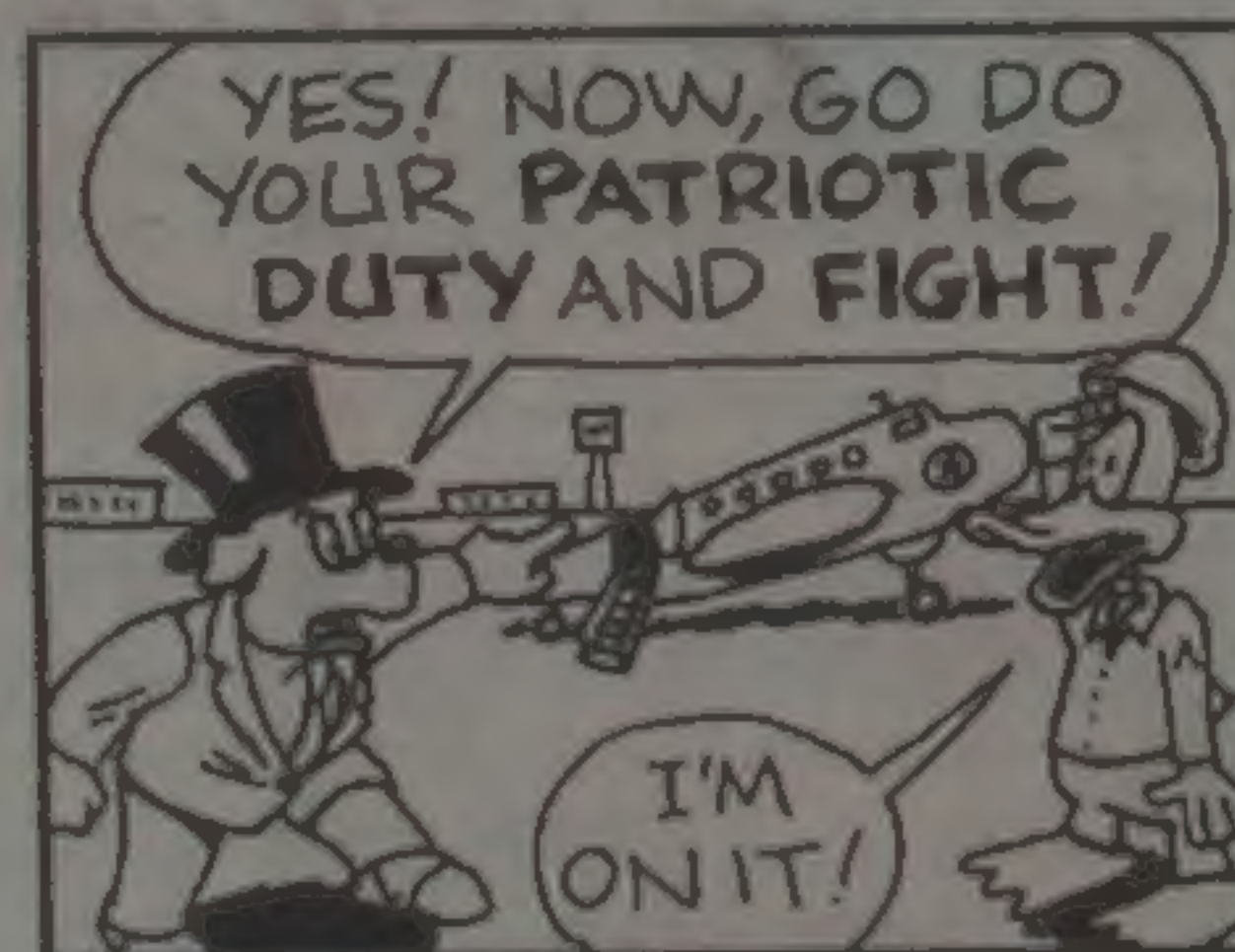
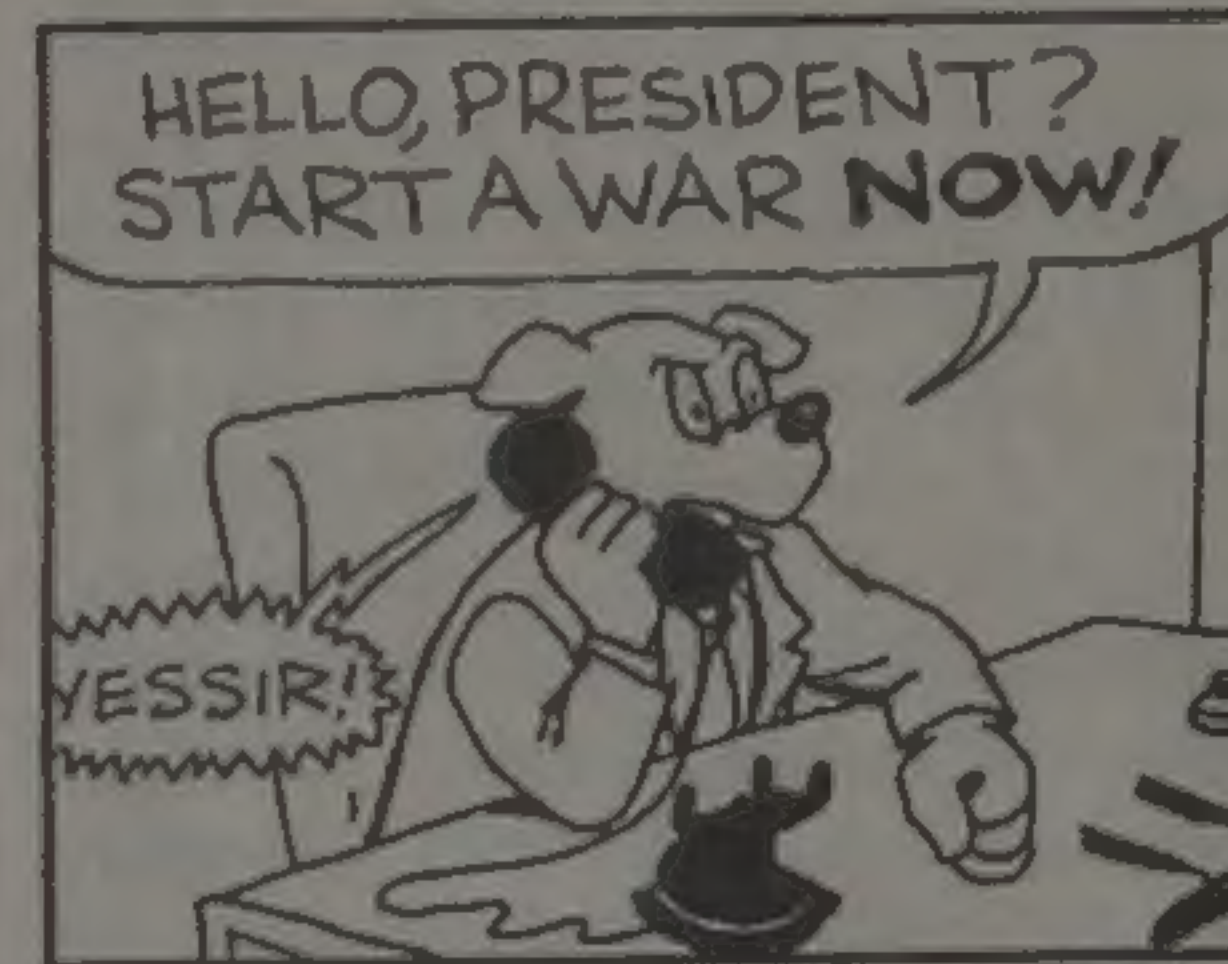
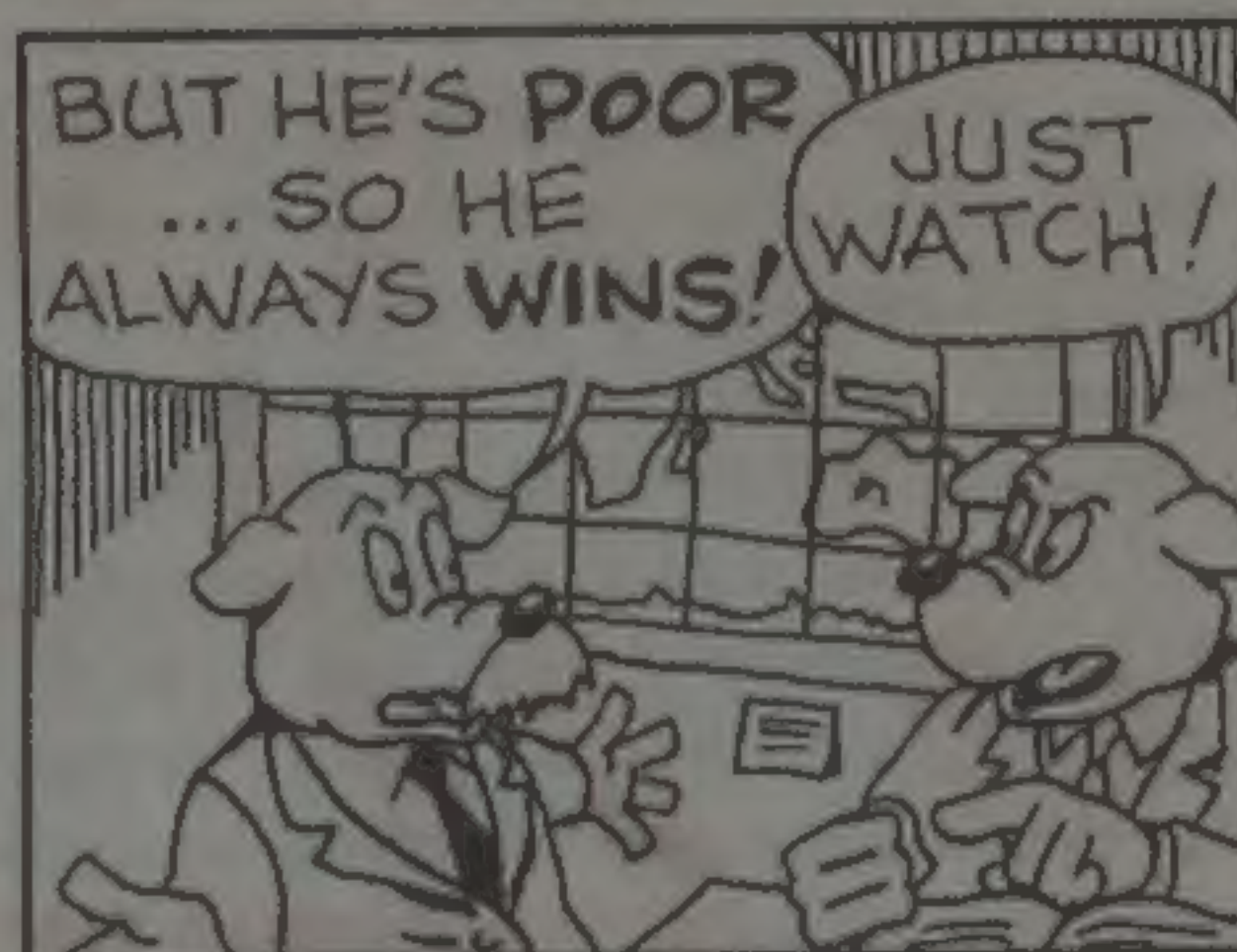
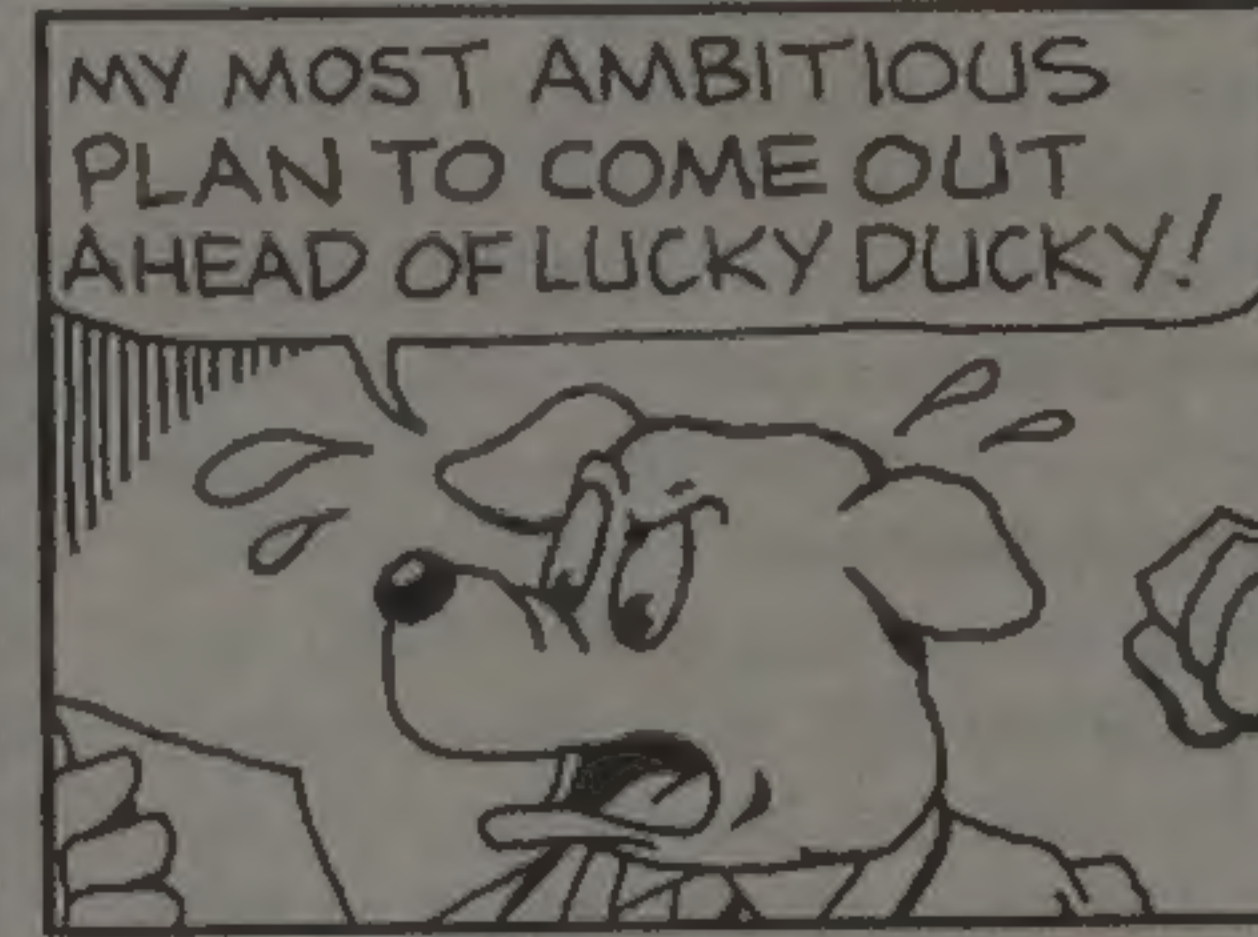
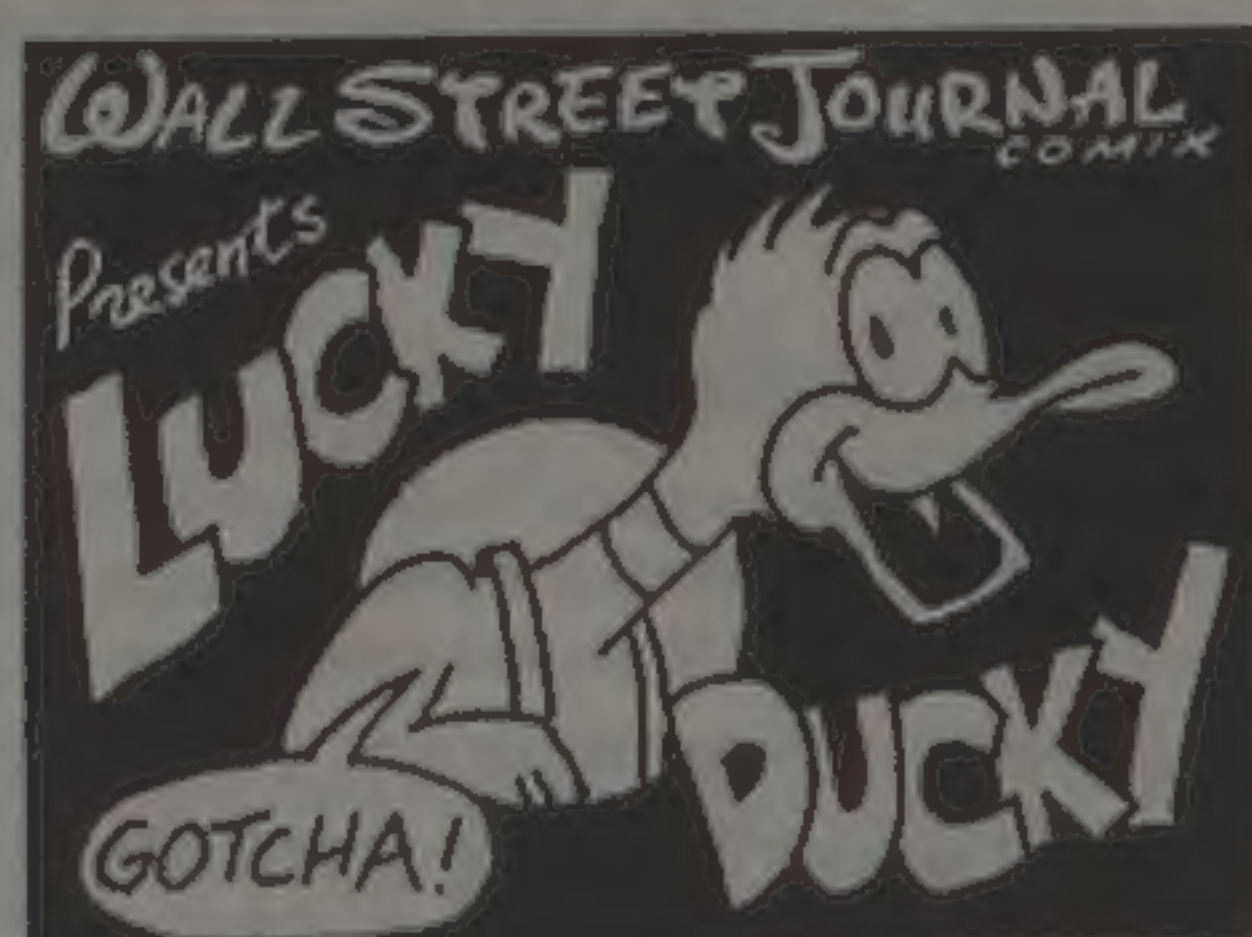


graphic novels that *Ed* will be publishing in the months to come. *Ed*'s free-form editorial approach and its flexible page layout make it a perfect showcase

for this kind of work, and there must be dozens of experienced comics writers and illustrators in this city who could create it. ☐

### TOM the DANCING BUG

BY  
RUBEN  
BOLLING



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## three dollar bill

BY RICHARD BURNETT

### Retro virus

Now that straight folks are dropping like flies in the wake of SARS (i.e., Severe Acute Respiratory Syndrome, which originated in southern China) a CBC reporter asked me last week to suggest AIDS activists she could interview to compare the current outbreak of SARS in Canada to the outbreak of AIDS 22 years ago.

"How typical," I thought, knowing that had the Western media, medical and scientific establishments been this swift when AIDS first swept through the gay community, we could have saved millions of lives, perhaps even nipped the AIDS pandemic in the bud, so to speak.

But back then it was gay men who were dropping like flies, not heterosexuals—or in the eyes of rich G7 governments, at least, not heterosexuals who mattered. Today I am convinced a billion people will die from AIDS complications before AIDS fully runs its course.

Still, I take solace in the fact AIDS changed the way the world reacts to deadly new viruses like SARS, a flu-like disease which scientists have already mapped out and now know morphed from the coronavirus. "The response has been very rapid, and that has been influenced by the experience of AIDS," says Dr. Réjean Thomas, whose Clinique L'actuel in Montreal has been treating AIDS patients for two decades. "In addition to the [growing public] panic, the other thing SARS has in common with AIDS is pneumonia. AIDS began when doctors in San Francisco first detected *pneumocystis carinii* pneumonia in gay men and alerted the

world. At the beginning, I remember my English patients were better-informed [than my French patients] because they watched American TV and traveled more to New York City and San Francisco. In 1982 my first [AIDS] patient told me, 'I have the American disease.'"

Today, though, if you think SARS is restricted to Hong Kong, Singapore and Toronto, think again. AIDS, in the age of jet travel, showed us otherwise.

When I ask Thomas if he thinks the response to SARS would have been slower had its victims mainly been dykes and faggots, he points out the establishment's primary interest remains "protecting heterosexuals."

Think that's farfetched? Then take the outbreak of Methicillin-Resistant Staphylococcus Aureus (better known as MRSA or staph), a disease that first surfaced in urban gay populations last autumn and has the potential to haunt us all for generations if it isn't stopped now. I bet most folks haven't even heard of it, but staph already is one of the scariest diseases out there.

Staph infections manifest themselves as rapidly growing boils and abscesses on the body, including the rectal and groin areas. Public health officials say infections spread by skin-to-skin contact, including sexual contact, notably in public spaces like gyms and bathhouses.

For years, drug-resistant staph has been a problem in nursing homes and hospitals, but somehow it made the jump outside medical institutions. More and more cases are being reported in Atlanta, Houston, Boston, New York City, Los Angeles, San Francisco and Washington, D.C. The worst part is that, while no one has yet died from staph, the new strain thwarts oral antibiotics like penicillin and requires extremely expensive intravenous antibiotics like Zyvox. Add to that a 2002 study published last August in the *New England Journal of Medicine* that reports one in eight new cases of HIV in Canada and the United States are drug-resistant. (Two of the 10 cities studied were Montreal and Vancouver.) An accompanying *NEJM* editorial points out while seropositive patients may be immune to one or

two drugs, other medications can still tackle the AIDS virus.

All of this to point out that AIDS continues to show us the importance of containing new viruses as quickly as possible, and the outbreak of SARS shows we have at least learned that lesson.

The outbreak of staph among gay men, though, also shows we still have much to learn—that institutionalized homophobia means history just may repeat itself. ☐

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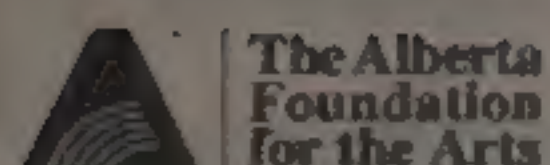
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BY DAVID YOUNG  
AND JOHN TURNER

Playoffs came and went with a whirlwind of excitement. The Oilers made a lot of people in this city believe the team could make it. They didn't. Dallas will continue. Now let's all cheer on the Oiler players in the World Championships (i.e., Ryan Smyth, Shawn Horcoff, Eric Brewer, Mike Comrie and Steve Staios). And pity the staff at the Elephant and Castle. Due to a bet they made with a sports bar in Dallas, a few of the staff members had to don Dallas Stars jerseys.

**John:** The Oilers' post-season came to an abrupt end Saturday night as the Dallas Stars once again defeated the home team by a single goal. Like we didn't see that coming. That was the best effort the Oil put together since their win in game three and it was probably the best game they played all series. Had they played with the same kind of commitment in Games Four and Five they probably wouldn't have been facing elimination in Game Six. Should the fans be disappointed?

**Dave:** Yes, we should be disappointed. During Game Five I was bartending and only watched the game during the highlights. The highlights came when the crowd cheered. The crowd didn't cheer a hell of a lot. I saw

little of the game and I didn't miss much. At least in Game Six the Oilers played way better and left the fans with an exciting final game.

**John:** I don't remember seeing all that hitting that the "bigger" Oiler team that Kevin Low traded for was supposed to provide. And another problem was the power play. It's pretty pathetic when fans are discussing what Edmonton has to do in order to win the game and the most important one is not letting the Stars take any penal-

**There's some type of  
mental block that  
prevents them from  
performing like winners**

ties. The Oil was brutal on the power play—it kept them from winning an extra couple of games. There are a few areas Edmonton needs to improve on next season in order to become successful in the post-season.

**Dave:** The power play is number one on the Oiler Wish List. The penalty-killers scored as many goals as the power play units did during this year's playoffs. The big relief for the Oilers is they lost in Game Six and saved the Oiler brass all the travel money that the team would have had to shell out if

a Game Seven had been necessary.

**John:** When you compare the rosters of teams with similar talent levels as Edmonton—squad like Anaheim and Minnesota—and see the effort those teams mustered during the playoffs, you start to wonder if the Oil's problems aren't more serious. They should have done better with the talent they have but there's some type of mental block that prevents them from performing like winners. Maybe the blame lies with the coaching. Unless that changes, the fans in Edmonton should expect to see many more first-round exits.

**Dave:** This year could have been one of the easiest to succeed through the Western Conference seedings. If the Oilers had managed to take out the Dallas Stars, Colorado, Detroit, Dallas and St. Louis would have been out of the way. Edmonton would have had to play Vancouver in the second round. It would have been a battle to get into the Stanley Cup final. Anaheim and Minnesota? Whatever. Unfortunately, the Oilers lost. And the road to the Cup will never again be so easy. Two moments stand out for me during the Oilers' playoff run this year. Marc-Andre Bergeron's hip check in Game Six on Brendan Morrow (couldn't happen to a better target) and the Oilers' newest Hip Czech, Radek Dvorak, scoring a clutch winning goal in Game Three will be the two moments that will help sell season tickets for Kevin Lowe and the rest of the Oiler brass. Here's to next season and all the deals over the summer.

**John:** Goodbye hockey. Hello sunburns and barbecues. ☺

# And the envelope please...

As the tension mounts, tune in to hear which book is left standing after the final Canada Reads vote.

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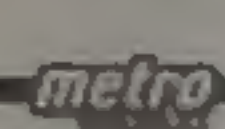
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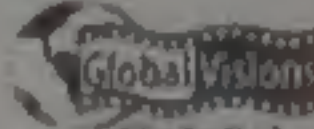
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# You've got to fight for your right to art-Ts

2K disseminates cutting-edge art and social commentary in T-shirt form

By JULIANN WILDING

Just when I was ready to dismiss regular T-shirts as boring and begin looking around for something more interesting than just a plain ol' screen-T, some smart-ass had to come along and blow all my preconceptions out of the water. The guy with the bright idea this time around is Yoshi Kawasaki, an image-conscious Japanese designer who knew there had to be more to a T-shirt than two sleeves and an ironic logo—and he decided to do something about it.

The unique urban build-up of Japan presents even more market saturation and big-brand brainwashing than North America. It isn't uncommon to see Gucci- and Prada-bedizened schoolgirls, spot Coca-Cola machines on every corner or notice that everyone's grandparents seem to wear Nike sneakers. It stands to reason that the kids there with real taste would become fed up pretty quick. And with T-shirts being a basic fashion staple of fashion, there arose an automatic market for something new, a T-shirt line with an agenda that's about art, not branding customers with meaningless logos.

Kawasaki published his manifesto on his company website, [www.2ktshirts.com](http://www.2ktshirts.com). "In most countries," he says, "you will find art T-shirts only in museum stores, restaurant T-shirts only at restaurants, bicycle manufacturer T-shirts only at bicycle shops, so on and so forth. These imprinted T-shirts have been confined to a single category of style, form or content. On the other hand, in Japan you will see a variety of T-shirts within numerous genres displayed in many fashion boutiques. Trends begin once a particular design or graphic has been defined as 'cool.' The people have implored such boutiques and retail outlets to obtain the newest and trendiest designs, no matter what their source. Although this aspect of the Japanese market may seem chaotic, the challenge has become fun. We enjoy, as always, searching for the latest designs, graphics, and logos from all over the world. This is the background where 2K was born."

KAWASAKI BEGAN HIS SEARCH for creative T-shirt designs by researching and touring museums throughout the world. The idea was to find images he and his friends liked, transfer them into T-shirt form and distribute them in Japan. But they became quickly frustrated with what seemed like an apparent shortage of cool images. "The

majority of museum T-shirts," Kawasaki explains, "appeared too mainstream for us, as it was becoming more difficult to find contemporary cutting-edge designs. Meanwhile, we felt that the area between contemporary art and subcultures was disappearing—yet the mutual links could not be denied. These feelings brought us to start working with a variety of 'new' artists and design sources to produce 2K's own art and subculture image T-shirt line."

Currently, 2K's representatives spend almost half the year travelling across North America, Europe and Japan, working with their stable of more than 40 visual artists and seeking out new artists and images. 2K has worked with familiar names (Andy Warhol, Jean-Michel Basquiat), rising stars (like Machine from

Amsterdam) as well as obscure names (Bump, Perks, Heavyweight, not to mention Experimental Jetset, who gave 2K its name). A portion of the profit from each T-shirt 2K sells goes to the individual artist or group; each shirt also comes with a little card with the artist's bio so you can learn a little about where the screen you're wearing originated. The 2K website is set up in such a way that you can browse through the various contributors, look at their work, read about them and see samples of their work.

Those images vary widely in appearance, form and colour, but there's a surprising consistency to them—social awareness, commercial satire and political and media commentary are recurring themes, but there are also quite a few more random, abstract ideas being presented here. The work of Ryan McGinness and Geoff McPetridge are among my favourites, but no matter what you think of any particular artist you can't help but agree with Kawasaki when he says the images he's brought together to illustrate 2K are "really effin' cool."

KAWASAKI'S HUMBLE, honest message on his website is really effin' cool too—his manifesto concludes with a very personal thank-you to all the artists who have provided work for the line. He also nails the ultimate mission of 2K. "The T-shirt is one of the key elements among the global urban youth culture network," he says. "2K is totally anti-mass-marketing. 2K is for people who are bored with the market and merchandise that has been controlled by mega-mass-marketing brands. We have become determined to introduce the best and most unique artworks and artists to the global youth culture network through T-shirts—that we recognize as one of the most informative mediums. Instead of spreading the name 2K, we attempt to gain recognition by the people through our vision of presenting artistic uniqueness by artists we have met and become fond of."

That's a pretty good rationale for making T-shirts. ☺

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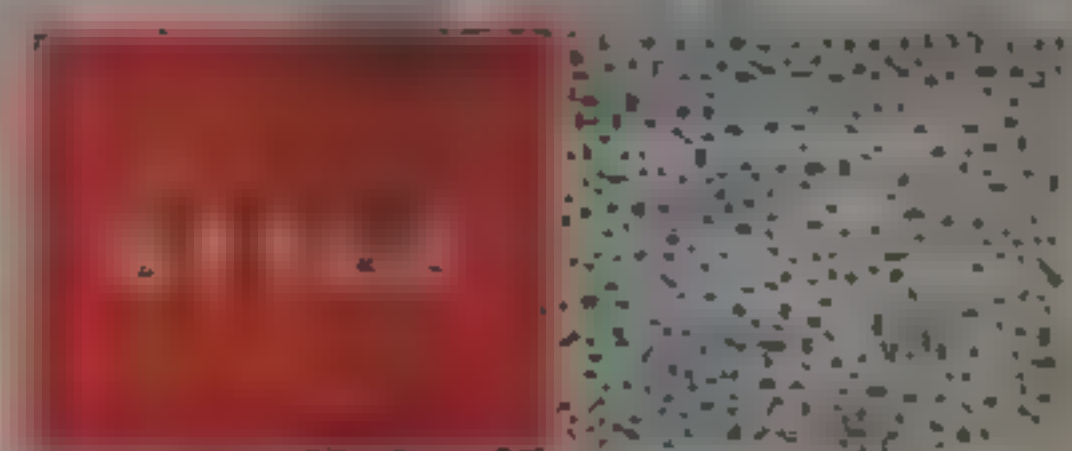
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### BLACK BULL STEAK AND PIZZA

16642-109 Avenue • 489-3344

Suffice it to say, I love pizza. The trick is finding a place that turns out a pie I'll approve of. So I went to Black Bull Steak and Pizza. I like my pizza crusty, which mine was, and it was broiled until the cheese turned bubbly, brown and crunchy—a nice alternative to the more traditional stringy and gooey. And they have anchovies. But heed my advice: order some fresh tomatoes as a topping to combat the sodium overload. **Average Price: \$-\$\$** (Reviewed 03/21/02)

### BRIT'S FISH AND CHIPS

6940-77 Street • 485-1797

Brit's boasts authentic fish and chips, Bass beer on tap and what my friend calls the nicest people she's met since leaving the Yukon and Alaska. I was amazed by the spread: two and a half pieces of tender haddock and too many chips/onion rings to finish. It's as though I've been teleported back to a roadside pub on a damp, foggy evening in the British autumn. You'll find traditional English fare as well as a complete takeout menu filled with

yummy choices. **Average Price: \$** (Reviewed 09/26/02)

### BRUNO'S ITALIAN RESTAURANT

9914-89 Avenue • 433-8161

There are times when a low-key meal can be very satisfying. That's exactly what I got when I went solo (mio) to Bruno's Italian Restaurant, a quaint little room just off 99 Street. The compact menu, which lists only about 15 items, contains many interesting and different options. I chose the penne puttanesca (only \$5.95), which has olives, garlic and hot peppers in a tomato sauce. It was fantastic: spicy and delicious and I mopped up every last drop with the crusty bread that came with the meal. Food is the focus here. **Average Price: \$-\$\$** (Reviewed 05/09/02)

### CALABASH CAFÉ

10630-124 Street • 414-6625

The Calabash Café on 124 Street does a damn decent job with their take on Caribbean cuisine. The tiny dining area features colourful purple and orange accents, West Indian art and a cozy little couch dropped right in the middle of the floor. Their menu is to the point with a handful of traditional dishes like jerk chicken, roti's (the goat and potato curry choice looked awfully good the night we visited), Jamaican patties and Escovitch fish (pan-fried snapper with sautéed onions and a hot pepper vinaigrette). The bottom line is

that it makes your belly happy and when that's the case you needn't worry about anything else. **Average Price: \$-\$\$** (Reviewed 06/20/02)

### CHURROS KING

10152-82 Avenue • 989-1083

Veterans of the Old Strathcona food scene have probably been wondering just exactly what was going on with the Churros King, the tiny Latino grill on Whyte Ave just east of Calgary Trail. Well, a seemingly simple plan to renovate the restaurant turned into a nightmare that dragged out for months, with the place's doors closed all the while. "I thought it was a joke when Dad called and said we finally had the permit," says Volkhard Caro. The beautiful touches throughout the expanded space are plucked right from the family's roots in Chile—the stucco archways, the lattice board across the ceiling with plastic grapes hanging down, the homemade kites hanging near the cash counter and the terra cotta-coloured roof tiles. They've added some wicked stuff to the menu, too, like pesco frito (deep-fried sole) and the mack daddy of all meat dishes, the Parrillas King, a barbecue for two served on a hot grill right at your table, which would've been impossible in the old setup. It contains about a kilo of meat, including top sirloin beef, chorizo, chicken and pork, served with salad and *sopaipillas*, a Chilean bread for mopping up the goodies. **Average price: \$** (Reviewed 04/03/03)

### DUNN'S FAMOUS DELI

4404 Calgary Trail North • 434-6415

I was in the mood for a decent sandwich and Dunn's—a Western arm of the original Montreal-based establishment that has been in operation for about 75 years—was looking good. The menu has a small selection of Jewish fare like latkes and blintzes, as well as some entrées and a lovely-sounding bagel and lox platter. And the price is right—everything is listed for about

\$10. They are famous for those giant smoked meat sandwiches, and "quite tall" ones at that. At the very least I now know of another wicked spot for sandwiches. **Average Price: \$\$** (Reviewed 04/25/02)

### EASTBOUND

11248-104 Avenue • 428-2448

I thoroughly enjoyed every part of my visit to Eastbound. The food fired me up—sushi-haters be damned. I have never seen such an impressive selection of sakes; they even offer sampler sets, which allow you to down small portions of four different varieties. With every dish, the presentation was top-notch. Eastbound is perhaps the most Westernized Japanese place I've ever been to, but food should be the first consideration anywhere you go. And I've got no beef at all with what the fish their kitchen cranks out. **Average Price: \$\$** (Reviewed 04/11/02)

### FABIO'S PLACE

10625-51 Avenue • 434-5666

You remember Fabio, don't you? It came as no surprise that the clientele at Fabio's Place, on 51 Avenue by Southgate Mall, looked nothing like the long-haired Italian who graces the covers of cheesy paperbacks. Instead, I found a small group of local regulars eating pub food and drinking draft. The wings are great at Fabio's, and I haven't come across many good wing joints in Edmonton, so these ones surprised me. You have to love these little neighbourhood retreats where you can just pop in and talk bullshit with your fellow regulars over a game of stick, a draft and a meal. **Average Price: \$-\$\$** (Reviewed 05/16/02)

### FIFE 'N' DEKEL

9114-51 Avenue • 436-9235

10646-170 Street • 489-6436

12028-149 Street • 454-5503

3464-99 Street (drive-thru location)

My views on apple pie have changed since I dropped by one of three Fife 'N' Dekel locations here in Edmonton—four, if you count the drive-thru on 99 Street. The café/deli makes a wicked version with sour cream in the filling and an exquisitely crunchy but-

tercrumb topping. This rich slice is easily the best apple pie I've ever had. Fife 'N' Dekel began selling only milkshakes, then added their famous pies; eventually the scope expanded to include a full array of lunch fare. Don't be surprised if the pies and sandwiches blow you away. **Average Price: \$** (Reviewed 05/30/02)

### FOGG 'N' SUDS (Sherwood Park)

2100 Premier Way • 464-2537

The hook? Beer. Fogg 'N' Suds—located in the Best Western Hotel at Millennium Place—has about 140 brews on the menu from all over the world. The place is big, with lots of wood and copper/brass accents, a main room and a lounge for those in search of a cozier atmosphere. As for the food, typical roadhouse fare makes up the meat of the stuff available. The food was of good quality and the choice of ales, lagers and any other type of beer you can think of was tremendous. If you're stuck in "The Park," Fogg 'N' Suds will certainly do. **Average Price: \$-\$\$** (Reviewed 03/28/02)

### GINI'S RESTAURANT

10706-142 Street • 451-1169

When I walked into Gini's, a small French establishment and 14-year veteran of the Edmonton dining scene, I was hoping for a nice place to enjoy a celebratory lunch. And Gini's was certainly it. The restaurant is classy, highlighted by white tablecloths, salmon-coloured walls and Monet reprints, and the wait-staff made my girlfriend and I feel right at home despite my embarrassingly casual wardrobe. The food is interesting and light. But make sure your threads are neatly pressed and try calling ahead, because there weren't many available tables in the place the day we dropped by. **Average Price: \$\$-\$\$\$** (Reviewed 03/07/02)

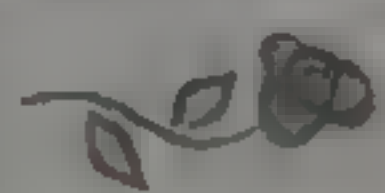
### GRUB MED RISTORANTE

17 Fairway Drive • 436-1988

Not only is the food great and plentiful at Grub Med Ristorante, but this fine Greek establishment also provides live entertainment in the form of a kinky-haired and beautiful exotic belly dancer who works the room for

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# Conquest of the planet of the crepes

Forget their misspelled name—Three Muskateers knows French cuisine

By DAVID DICENZO

Easter Monday was an incredible day. I just had to get outside. While I fully appreciate the eager folk who blade down in the River Valley, gimme a pint on a patio anytime. So a buddy and I decided to try the outdoor seating at **Three Muskateers French Creperie** on Whyte.

"The cuisine of cowardice," Steve remarks as we walk in to grab a bite. "I wonder what they'd say if I asked for freedom fries?"

Funny. Aside from being an eloquent wit, Steve is a stickler for detail, and immediately notes that the restaurant's incorrect spelling of "Muskateers." [They also misspell "crêperie" too.—Ed.] But editing is the least of our worries at the moment so we order a couple Fin du Monde beers (from Quebec) and flip through the brunch menu as we enjoy the summer-like weather. I quickly fall in love with this brew, the first Fin du Monde I've ever tried. It's murky and looks a little like a frothy mango juice but there's a great sweet taste to it—amazing considering it's nine per cent alcohol. Exceptional flavour and a high alcohol content—

that's a dangerous mix on a sunny day. Or any day, really.

After a scan of the menu, Steve decides. "I don't know what it is," he says, "but I'm getting the gallette Canadienne." Gutsy, if you ask me. I can't stray away from the eggs Benedict, especially when I'm guaranteed that the Hollandaise sauce is going to be homemade, unlike the handy Knorr packets I use in my own kitchen. The food comes in what seems like a heartbeat, which is fine by me because it's almost 3 p.m. and I haven't had a morsel to eat. Steve's gallette is a whole-wheat crepe stuffed with smoked salmon, sour cream and capers. It's topped with a pink seafood purée. He took

## RESTAURANTS

care of the entire thing so I'm guessing it was good.

My eggs Benny is sensational. I'm certainly pleased with the buttery Hollandaise, just as I suspected, but the thick, juicy back bacon makes the dish even better. The home fries could've been a little crispier, but still, it's the best Benedict I've had, and I've tried many. As we eat our wussy-yet-delicious brunch (we did watch hockey playoffs after that, so it's not as wussy as it may seem), Steve continues his onslaught on the French. "They should have a new motto—let your taste buds surrender," he says. Maybe it's the beer talking, but I fig-

ure Steve's on top of his comic game. I feel like I owe him a cover charge—a standing "O" at the least.

**WE WRAP UP EATING** and Steve decides to give the dessert menu a close look. Our waiter, a good guy, mentions that Three Muskateers is renowned for its award-winning desserts. When we were ordering drinks, he also mentioned that the beers on the menu had garnered some hardware too. "He's big on awards," Steve says after ordering the impressive Crepe Alexandra, a huge, magnificent combo of ice cream, chocolate sauce, whipped cream, coconut and almonds, among other items. "He's like Joe Oscar." I've never had a more quotable dinner companion. And the repartee doesn't stop when the server puts a fork, spoon and knife in front of him for the dish. "It's like the Chunky Soup of desserts," he adds. Enough already—my hand's getting sore from scribbling all this crap down.

I want the Nutella crepe but the Benny filled me up too much. Still, I have the utmost respect for any place that has such an item on the menu. It's pure brilliance and I'll definitely try one on another day down the road. Maybe by that time, the French will have endeared themselves to everyone. See? I can make jokes too. ☺

**THREE MUSKATEERS**  
**FRENCH CRÊPERIE**

10416-82 Ave • 437-4329

## DISH WEEKLY

about half an hour. We ordered Grub Med's *mezé* option: a sampling of a variety of Greek dishes that ranged from excellent apps to a delicious main course for \$21.95 per stooge. It didn't seem like much food was being brought out at the time, but all of us were stuffed by the end, and I think that says it all. **Average Price: \$\$-\$\$\$** (Reviewed 05/02/02)

### HIGH VOLTAGE FOOD AND COFFEE BAR

10387-63 Ave • 437-3202

It's off the beaten path in the sense that you might not think to stop there—seeing as you're likely driving past it in a car. But High Voltage is a gem, serving the best assortment of donairs you'll find on the south side. Traditional Greek, blue cheese, jerk—they're just some of the styles on the menu, in addition to a wide assortment of cold cut sandwiches, Greek specialties and vegetarian fare like spanakopita or falafel. The Chicago gyros is a must. If you haven't eaten in a few days, order the high voltage size. **Average Price: \$** (Reviewed 03/20/03)

### HONEST MUR'S BAR AND GRILL

8937-82 Avenue • 463-6397

This atmospheric Bonnie Doon pub is well worth seeking out—honest! The charm of this place is that everyone is welcome. Besides, the football paraphernalia tacked all over the walls is an

unmistakable tipoff that you're not going to have to grab a blazer out of the back of the car. Just the way I like it. I'm told that the burgers are all the rage at this joint. They even have a cafeteria-style hamburger on the menu. Honest Mur's also serves breakfast on the weekends and according to some friends of my friend Colin, it's a great spread. **Average Price: \$-\$\$** (Reviewed 12/12/02)

### KRUA WILAI

9940-106 Street • 424-8308

In the downtown eatery Krua Wilai, I got to sample some of the better Thai food in icy Alberta. It was authentic indeed, though somewhat toned down in the spice department. Unlike we North Americans, Thais consider eating a group activity. No *à la carte* ordering or spacing out of courses here—in Thailand, you put all the dishes on the table at once and everyone enjoys. Krua Wilai offered me a true taste of Thailand. Sweet, sour, hot; it was wild. **Average Price: \$\$** (Reviewed 01/23/03)

### THE MONGOLIE GRILL

10104-109 Street • 420-0037

The Mongolie Grill off Jasper Avenue will more than suffice when the barbarian in you requires sustenance. Head up to the raw buffet, take a bowl and load it up with whatever you fancy from a large variety of meats, seafood, veggies and sauces. A cook then takes it off your hands, weighs it and proceeds to prepare it for you

before delivering it to your table a few minutes later. In terms of dollars and cents, you pay \$2.39 per 100 grams of raw ingredients, so each of our plates came to about \$12 and change. But beware: you're essentially choosing everything that will go into your own dish—so if it sucks, you can only blame yourself. **Average Price: \$\$** (Reviewed 06/27/02)

### MOTORAUNT

12406-66 Street • 477-8797

It took mere moments for my buddy and I to decide what we would select from Matoraunt's tiny menu—the Monster Burger, two whole friggin' pounds of beef at a steep but seemingly reasonable price of \$13.95. Ever get one of those round loaves of bread that are about a foot in diameter? Well, that was the bun. As far as burgers go, the Monster is pretty standard: a char-broiled patty and ultra-fresh toppings. The Matoraunt is a massive double-decker motor home complete with velvety red accents. It's truly a fun experience—one that people have apparently been enjoying for almost two full decades. **Average Price: \$-\$\$** (Reviewed 08/01/02)

### NINA'S RESTAURANT

10139-124 Street • 482-3531

Nina's measures up in the three departments most important to a restaurant's success: food, service and atmosphere. The room is intimate and classy with a piano to your right as you walk in the front door. I also like that they are situat-



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VUEWEEKLY

## best dishes

- Appetizers \_\_\_\_\_
- Soups \_\_\_\_\_
- Salads \_\_\_\_\_
- Breads \_\_\_\_\_
- Steaks \_\_\_\_\_
- Venison \_\_\_\_\_
- Sushi \_\_\_\_\_
- Tapas \_\_\_\_\_
- Pub Food \_\_\_\_\_
- Dim Sum \_\_\_\_\_
- Sandwiches \_\_\_\_\_
- Hamburgers \_\_\_\_\_
- French Fries \_\_\_\_\_
- Wraps \_\_\_\_\_
- Pizza \_\_\_\_\_
- Desserts \_\_\_\_\_
- Chicken Wings \_\_\_\_\_
- Smoothies/Fruit Drink \_\_\_\_\_

## best restaurants

- Breakfast \_\_\_\_\_
- Bakery \_\_\_\_\_
- Coffee Shop \_\_\_\_\_
- Deli \_\_\_\_\_
- Bavarian \_\_\_\_\_
- Greek \_\_\_\_\_
- French \_\_\_\_\_
- Italian/Pasta \_\_\_\_\_
- Chinese \_\_\_\_\_
- Thai \_\_\_\_\_
- Japanese \_\_\_\_\_
- East Indian/Tandoori \_\_\_\_\_
- Mexican/Latin American \_\_\_\_\_
- Steakhouse \_\_\_\_\_
- Seafood \_\_\_\_\_
- Vegetarian \_\_\_\_\_

## other bests

- Sweets \_\_\_\_\_
- Snacks (pretzels, bagels) \_\_\_\_\_
- Best non alcoholic drink selection \_\_\_\_\_
- Pre-theatre dining \_\_\_\_\_
- Restaurant for lovers \_\_\_\_\_
- Innovative menu \_\_\_\_\_
- Wine list \_\_\_\_\_
- Beer list \_\_\_\_\_
- When you only have \$10 \_\_\_\_\_
- Best when someone else is paying \_\_\_\_\_
- Late night/all night \_\_\_\_\_
- Weekend brunch \_\_\_\_\_
- Best service \_\_\_\_\_
- Sports Bar \_\_\_\_\_
- Best Patio \_\_\_\_\_
- Best Chain \_\_\_\_\_
- Best Hotel \_\_\_\_\_

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## Eat!

Maybe its the perogies that practically melted your mouth. Maybe its the samosas that sent your senses into orbit. Maybe its the chocolate creation that lives on in your memory and calls out to you every time you eat out. Edmonton has it all.

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Have your say. Tell us which food establishments serve your favorites in the categories to follow. Help the places you like win a coveted 5th Annual Vue Weekly Golden Fork Award. Read the results - and more - on May 15th. For your ballot to count, you must give answers in at least ten categories and include your name, address, and a daytime phone number.

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(No duplicate entries, 1 entry per person. Any entries with identical writing to another will be discarded.)

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# MREs are made of this

Military food makes airline meals seem like five-star *haute cuisine*

By AMALIA ORTIZ

I was down on all fours rummaging through a cardboard box at my local outdoor store trying to figure out what to eat. These weren't treats I would serve to a pal or loved one, but anyone with friends and family in the military will at some point have to subsist on standard operational rations known as MREs (i.e., "Meals Ready to Eat").

I was a military brat, so I quickly became far too familiar with MREs. "Designed" by military nutritionists (whose tongues and noses must have been blown off by hand grenades), packaged in triple-layer, tamper-proof plastic pouches and guaranteed to last a minimum of three years, the ultra-durable MRE replaced the canned Meal Combat Individual (C Ration) in the early '80s.

These anti-treats were always lurking somewhere behind the *real* food in the cupboards of my father's home. Once, Dad pitched a tent and allowed me and my brothers to test how long we could survive in the great outdoors of our backyard with only MREs and our water hose to sustain us. We only lasted two days, and the food—second only to our fear of the bogeyman—played a big part in our decision to move back into the house.

Dad used to brag that, thanks to the Army, he could eat things "that would make a billy goat puke." After we kids tasted his MREs, we understood what he meant. Yet, even though they tasted terrible, there was still a certain Christmas present-like fun in discovering the surprises behind each individually packaged course. For kicks, we took the freeze-dried, just-add-water fruit and

munched on it dry, allowing our saliva to hydrate and transform its cardboard texture into juicy peaches right on our tongues.

These memories simplified my choice of MREs at the local outdoors store, like beef frankfurters and beef stew. Instead, I settled on beef teriyaki sauce with vegetables, cheese tortellini in tomato sauce, meatloaf with brown gravy and chili and macaroni. Although MREs are pre-cooked and edible cold (and the packages include a utensil set, which means you never need to use your

## DINING

hands), I also purchased a MRE heater to ensure that I could milk the full flavour from my meal.

Despite the water-activated heating pouch's warning ("Caution: The contents will be HOT"), the tortellini turned out quite tepid. It was a race against the clock to consume the entrée, since it became less and less appetizing as it chilled. Spooning bites straight from the pouch, I found the pasta with cold ricotta cheese filling to be mushier and blander than Spaghetti-O's, but still the best of the entrées.

**WHEN I OPENED THE CHILI** and macaroni, I detected a trend in the main courses: They looked like pet food. While chili and macaroni qualified as a poor man's Fancy Feast, the beef teriyaki resembled Alpo and tasted worse: I could stomach only one bite of the mushrooms and strands of wilted bean sprouts, which had absorbed the tartness of the added pineapple juice.

At this point, my appetite was so turned-off, I decided against forever ruining my image of Mom's meatloaf and passed on the "meatloaf patty," prepared with cooking sherry, beef broth base and roast beef flavouring. Nowhere on the list of ingredients

did it mention the use of actual beef.

Perhaps the side dishes—crackers, jelly, a dessert, beverage mix and coffee mix—would redeem the meal, but no. Sealed, the crackers were hard enough to use as a weapon; once opened, they proved to be just as dangerous. They were hands-down the least flavourful crackers I have ever tasted, a few steps below paper. And "nutritionists" take note: the crackers were practically salt-free, yet the entrées contained anywhere between 40 and 48 per cent of the recommended daily allowance of sodium. To add flavour, I spread a light pink paste—also known as strawberry jam—on a cracker, only to gag from its sweetness. Not surprisingly, the package listed sugar as the primary ingredient, above strawberries.

**I WAS DEEPLY DISAPPOINTED** that humdrum, semi-puréeed fruit packaged in juice and water had replaced the freeze-dried fruit of my youth. Also missing was the after-dinner gum that was the highlight of the MRE dining experiences of my childhood. The oatmeal cookie dessert resembled the generic black-and-white packaged cookies available at the local grocery, but it proved to be the most edible snack out of all of the chow—even if the full taste was masked by the jam, fruit, cookies and lemon-lime-flavoured beverage (created from a Kool-Aid type mix) that had sugar-coated my tongue.

This reintroduction to MREs revived some vivid childhood memories: I recalled what it was like as a powerless child to be forced to eat foods I didn't like. It appears that the government is disempowering, not nourishing its military with these meals, but OperationalRations.com boasts, "United States Soldiers, Sailors, Airmen, and Marines are the best-fed military forces in the world." One has to wonder what those poor, deprived soldiers from other countries are eating—or *not* eating. ☐

## DISH WEEKLY

ed on a corner off 124 Street that almost frames the establishment and allows it to stand out amid a stretch of shops and businesses. The food was impressive, but you get little for the price. Go to Nina's if you are interested in creative atmosphere and interesting dishes, not if your belly is really rumbling. **Average Price: \$\$-\$\$\$** (Reviewed 12/18/01)

### PADMANADI

10626-97 Street • 428-8899

What's a hungry vegetarian to do? We drove into the belly of the beast—97 Street—and sauntered into the couple-month-old Padmanadi Vegetarian Restaurant ready for a surprise. Ordering was easy: we picked the dinner for four, an incredible deal at \$48. And that wee price tag hardly prepared us for the bounty of food that came our way. Everything was perfect. Padmanadi serves a wide range of Asian styles, concentrating on Indonesian

and Taiwanese-accented dishes. It's completely vegan and moreover follows the Buddhist belief of eschewing all garlic and onion. Even without these so-called culinary essentials, the flavours were alive. **Average Price: \$\$** (Reviewed 01/16/03)

### LA PIAZZA

10458B Whyte Avenue • 433-3512

I tend to make bad decisions. But I did make one good decision: I went to La Piazza on Whyte Ave to grab a quick bite. This clean, quaint café has been kicking around for a couple of years now but it seems like they are moving from a casual counter service to a more common sit-down service style. You'll find a full menu containing a list of your usual Italian goodies like bruschetta, focaccia sandwiches, pastas and thin-crust pizzas. But be forewarned: the café doesn't serve gelato in the winter. **Average Price: \$** (Reviewed 02/13/03)

### PUB 1905

10171 Saskatchewan Drive • 431-1717  
There's definitely a sporting flavour in

Pub 1905 (the old Ritchie Mill restaurant). Yeah, they still have the old stone walls, but it's amazing how a few strategically placed hockey jerseys can change a restaurant's theme. And the mood is further lightened by pictures of Canadian celebrities (Michael J. Fox, Leslie Nielsen, John Candy and even a print of Rush's *Moving Pictures*) strewn across the walls. They may have changed over to a pub theme, but the food has flair. Despite the changeover, there's still a special on mussels. Our big bowl, done in a tasty coconut curry cream sauce, was delicious. They were large, plump suckers and the half-price deal of just \$5 was certainly okay with the woman and me. We also tried the black tiger prawns in Cajun butter, an appetizer-sized spinach salad and something called a gourmet stuffer, a huge baked potato topped with your choice of special sauce. **Average price: \$** (Reviewed 04/10/03)

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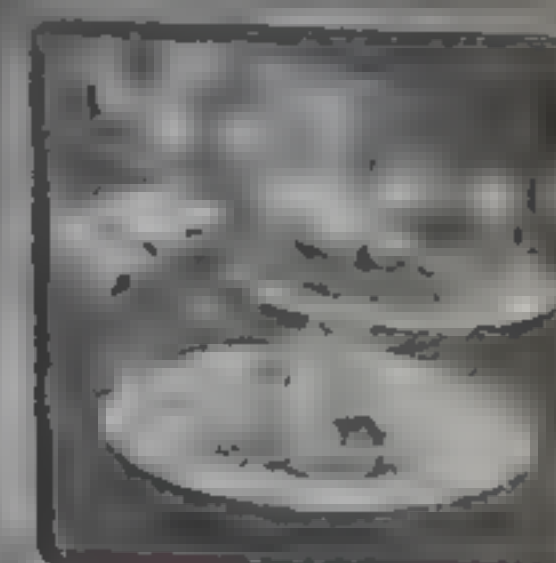
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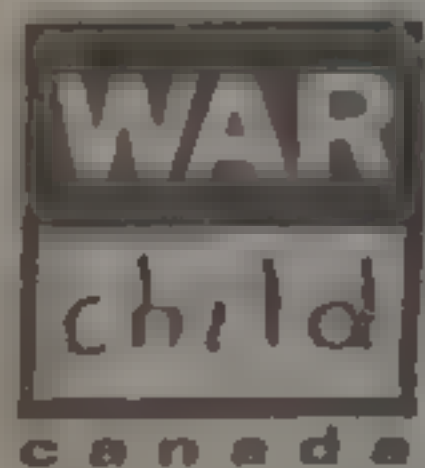
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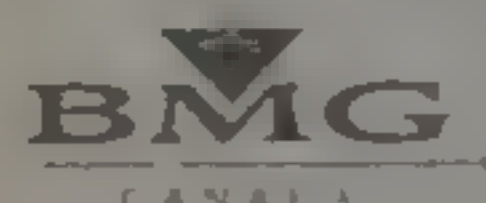
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## DISH WEEKLY

the Students' Union Building, RATT offers a spectacular 270-degree view of the city. The menu offers the usual bar-friendly but student-priced choices, each under five bucks—chicken club sandwiches, veggie wraps and BLTs. With such friendly service and an affordably diverse menu, it's small wonder that RATT is a favourite not only with students but with professors seeking an up-close dose of true campus spirit as well. There are few better places to rekindle those old-time school stories or simply hang with your buddies as you munch on nachos, down a beer and enjoy a lordly view of the city below you. **Average Price: \$** (Reviewed 09/05/02)

### RED OX INN

9420-91 St • 465-5727

You either know the Red Ox or you don't—and from my understanding, if you're an Edmontonian with any genuine love for food, you're fully aware of this gem tucked away in the residential south side neighbourhood near Gallagher Park. A superior food experience is sensual by its very nature and not only was my nose happy, but my eyes were likewise when my basil crusted lamb chops were delivered. After a good while, my plate was completely void of any food. (Had I been home, I would've licked it for sure.) We sipped some more of the luxurious wine and eventually ordered something sweet—blueberry and white chocolate bread pudding with a warm *crème anglaise*. The food, the atmosphere, the well-timed service... all of it inspires awe in me, but what I think best sums up a place like the Red Ox Inn is the incredible attention to detail, from the finely-crafted side dishes to the lovely prints on the orange-shaded walls. **Average Price: \$\$\$\$** (Reviewed 03/27/03)

### REMEDY

8631-109 Street • 433-3096

Remedy is relaxed, authentic and off the beaten path of Whyte Ave both in geography and style. You could booze it up if you like or get a coffee if you're content to keep it civil. A couple of pool tables

upstairs offer some entertainment. And of course, they always have a bunch of tasty things to snack on. The menu board has just a handful of items, like chili (vegetarian, too), sandwiches, salads and small dishes like hummus. To have a versatile little haunt like Remedy in my neighbourhood—again, away from Whyte—is a large comfort. **Average Price: \$** (Reviewed 11/14/02)

### RIVERSIDE INSTEAD

1 Thornton Court (99 Street & Jasper Avenue) • 423-9999

Summer buzzes and glorious views aren't the only reasons to visit the Riverside. Situated inside of Thornton Court Hotel, the place has been in operation since the fall of 2001. There's an immediate upscale feel as you walk through the cozy lounge and into a spacious room with gold highlights, massive windows and nice wooden highbacked chairs. The food itself is a mix of the elegant and the casual and the clientele was similar to the menu—diverse. As visually appealing as it was satisfying. **Average Price: \$\$\$** (Reviewed 02/14/02)

### ROUTE 99 DINER

8820-99 Street • 432-0968

Route 99 itself has only been open for almost seven years, but the classic diner-style layout of the booths and tables inside seems pretty authentic. I decided I liked it. The deals were pretty good too. The menu has your typical old-school diner-style stuff like Salisbury steak, liver and onions, sandwiches (Western, for example), breakfast and floats. But there was another element: hummus, tzatziki, souvlaki, donairs. Variety, the spice of life. **Average Price: \$** (Reviewed 11/01/01)

### SAVOY LOUNGE

10401-82 Avenue • 438-0373

The owners of Savoy Lounge make no apologies for going upscale on a street where phrases like "\$2 hi-balls" and "happy hour" are part of the vernacular (slurred, of course). I've always been a proponent of good, affordable fare; therefore, I'm all the more impressed to find that Savoy's dinner plates run around \$12 and the tapas menu ranges from \$3 to \$9. Not

everyone goes for this kind of intricate cuisine, but it's a rare thing to see such a selection in a lounge, let alone at prices you can stomach. **Average Price: \$-\$\$** (Reviewed 10/17/02)

### SZECHUAN CASTLE

15415-111 Avenue • 484-6060

As I sat down in front of food plate number two from the Szechuan Castle lunch buffet, I was still beaming from the price (\$7 and change). That price didn't lead me to expect such an exotic variety of dishes, but I was tremendously happy that they were all fresh and tasty, although, as I expected, some of it was fairly greasy. Still, a good lunch and well worth the \$9.10 before tip (iced tea included). How do they make any money on these deals? **Average Price: \$** (Reviewed 12/10/01)

### TEDDY'S

11361 Jasper Avenue • 488-0984

Steve gives me the lowdown on Teddy's, seeing as he's indulged in his fair share of red meat there himself. The restaurant/lounge sports an interior that would kill Martha Stewart with one glance—not that there'd be anything wrong with that. But ah, beer, steaks and gambling. Does it get any better? The steaks are big and you can slice through them like butter. Walking out of Teddy's, I felt sleepy but happy. **Average Price: \$\$\$** (Reviewed 01/10/02)

### THREE MUSKETEERS FRENCH CREEPERIE

10416-82 Ave • 437-4329

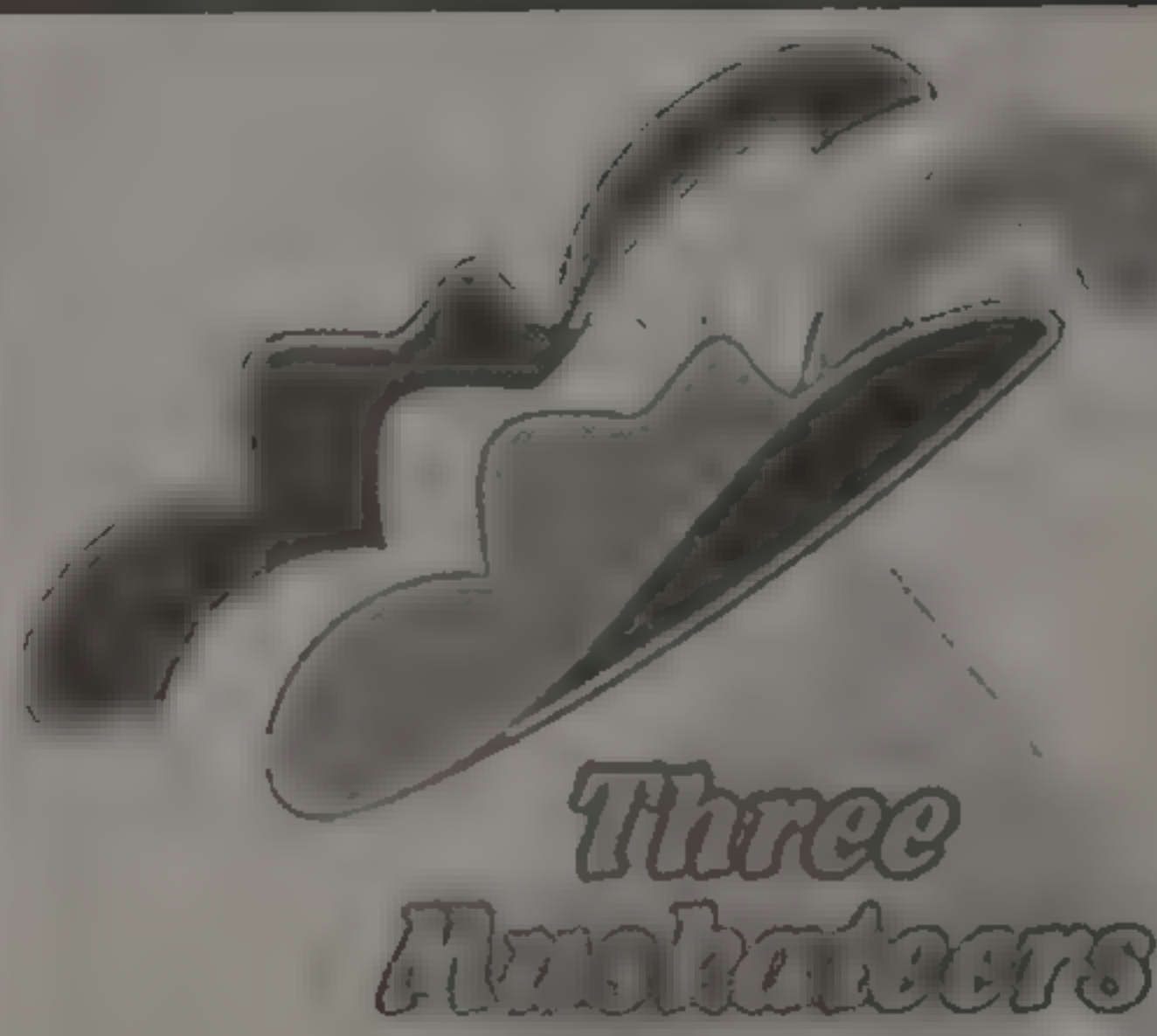

"The cuisine of cowardice," remarks Steve as we walk in to grab a bite. "I wonder what they'd say if I asked for freedom fries?" In fact, we order a couple of Fin du Monde beers (from Quebec) and scan through the brunch menu. I quickly fall in love with this brew, which is murky and looks like a frothy mango juice but boasts a great sweet taste—amazing considering that it's nine per cent alcohol. Exceptional flavour and a high alcohol content—that's a dangerous mix on a sunny day. After a scan of the menu, Steve makes his decision. "I don't know what it is," he says, "but I'm getting the gallette Canadienne." Myself, I can't stray away from the eggs Benedict, especially when the Hollandaise sauce is



eat, drink, whatever



10401-82 AVE

- Best Deserts •
- Best Appetizers •
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## DISH WEEKLY

homemade, unlike the handy Knorr packets I use in my own kitchen. Steve's gallette is a whole-wheat crepe stuffed with smoked salmon, sour cream and capers and topped with a pink seafood purée. He takes care of the entire thing so I'm guessing it's good. My eggs Benny are sensational. I'm certainly pleased with the buttery Hollandaise, but the thick, juicy back bacon makes the dish even better. The home fries could've been a little crispier, but still, it's the best Benedict I've had, which is saying a lot. I've tried many. **Average Price: \$\$** (Reviewed 04/24/03)

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Middle Eastern/Lebanese cuisine is one of my favorite culinary styles. Your Apartment used to be known as Sahara Sands just off Whyte, but the interior shows no visual traces of the old regime—Your Apartment now has more of a neighbourhood lounge feel. The room has high-backed chairs (a few with cool snakeskin

print on the cushions), paintings for sale, a long bar and old pop music blaring. But the food is similar, which is awesome as far as I'm concerned. Great value across the board. Sahara Sands was a good one. So is Your Apartment. **Average Price: \$\$** (Reviewed 01/30/03)

### ZIVELI RESTAURANT

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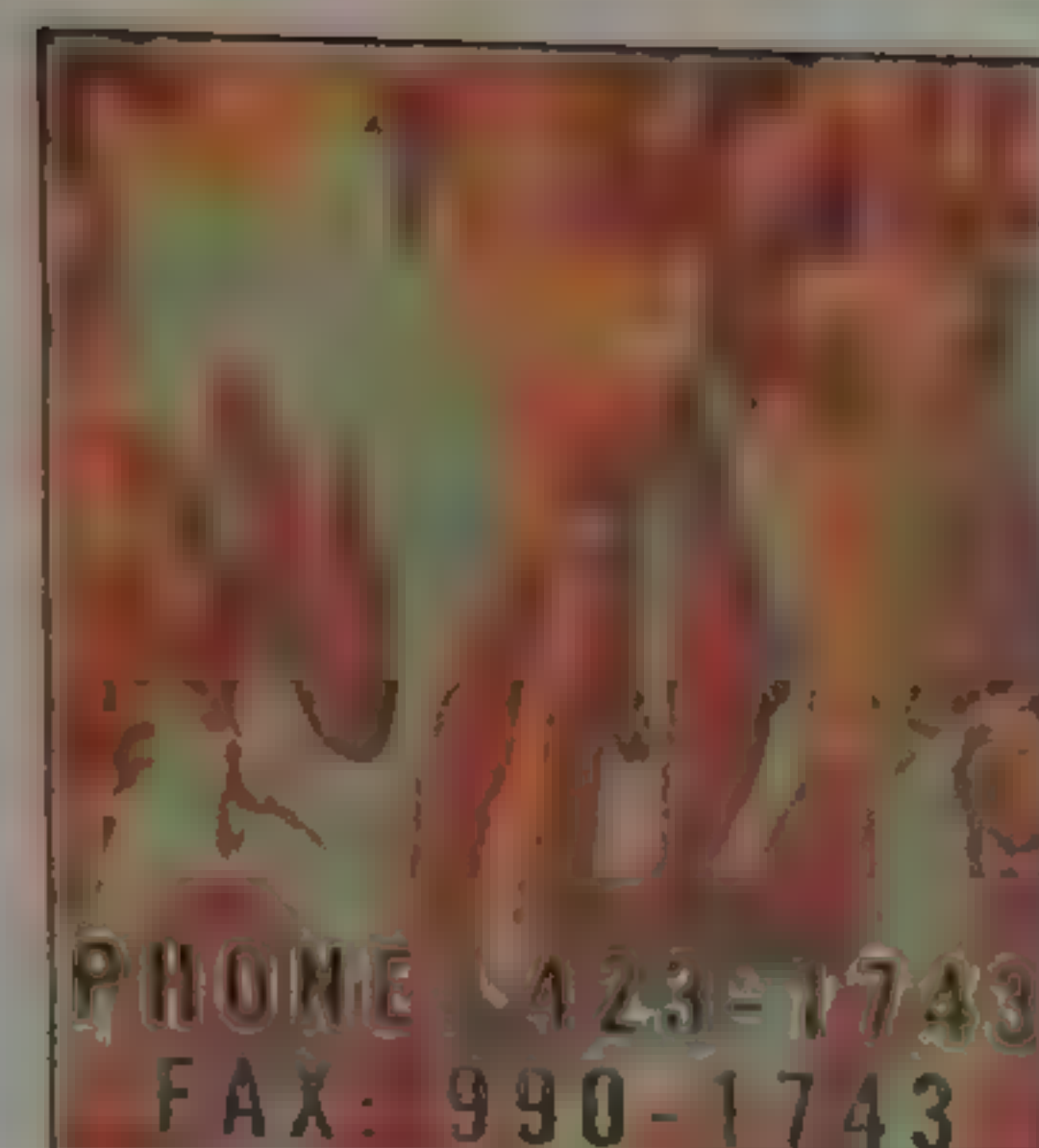
Everybody was eager to partake in a serious night of indulgence and the traditional taverna surroundings in Ziveli Restaurant—grapevines, stone walls, colourful tablecloths and a refreshingly exotic waitstaff—only added to our fervour. We concluded that the mezé option—a sampling of numerous dishes for \$22.95 per person—is the way to go. Dips, pita and Greek salad make up the initial course. Then the lamb comes and all's right with the world. A Greek coffee and shot of ouzo provide a lovely finish to a damn big feast. It's amazing. **Average Price: \$\$\$** (Reviewed 10/03/02)

### ZODIAC RESTAURANT

10412-63 Avenue • 435-5153

So a friend tells me that I can get pud-

ding at Zodiac down on 63 Ave. That's perfect. I grab a seat at the diner-style Canadian/Chinese restaurant and order the pork chops (because pudding is included in the price of the entrée). The food was good. They have a diverse selection of traditional Chinese food as well as the more common foods served right here at home. Of course, best of all was the pudding. I slugged back the creamy dessert and it felt like there was a cool, refreshing party in my mouth. **Average Price: \$\$** (Reviewed 01/31/02)



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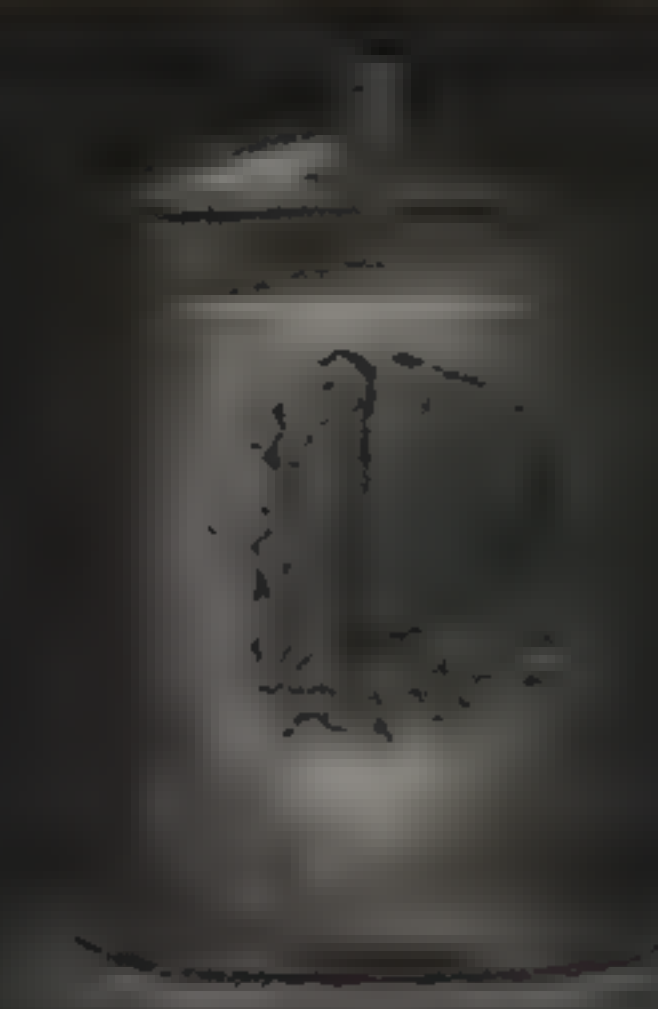
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## Attack of the loans

Got a student loan? Then you'd better prepare for the possibility of being audited

BY HEATHER WOODBURY

Sometimes even a bill is better than no mail at all. But finding a letter from the Audit and Special Investigations division of Students Finance in my mailbox last fall was hardly a thrill. "Your file has been selected for audit," it read. There it was—and suddenly I knew my next 30 days would be hell.

Sure, somewhere in the darkest corner of my mind I knew it was possible. But forgetting about it was much easier than hoarding receipts through-

out my entire university career. Most students don't realize they can be audited at any time during their studies or years after graduation. When they apply for loans, eager students generally feel that asking for more is ideal considering the rising costs of tuition and living; sometimes, just to be safe, they embellish their projected expenses. Few heed the warning print-

### EDUCATION

ed on the loan papers: "All applications are subject to audit."

Students Finance: Audit and Special Investigations is the branch of Alberta Learning that audits and occasionally conducts special investigations, usually in the case of a criminal matter. Every year about five per cent of loans are selected for audit, often because of an income tax discrepancy.

Revenue Canada compares what students declare as their income and what numbers appears on their tax returns. An audit may also be sparked by inconsistencies with housing payments, the department of motor vehicles, school fees, parental income or any of a wide assortment of other reasons. And no matter what prompted your first audit, you're not exempt from more audits in the future.

Unfortunately, many students receive their letters of doom during December or April exams and are told they must provide detailed financial information within 30 days—news that only compounds the insane stress of the post-secondary rat race. Anna Reitman, a recent University of Alberta graduate, recalls receiving her audit letter during her third year. "I was really annoyed that this proce-

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## Loan audits

Continued from previous page

sure, that would require so much of my time, came in mid-March with only 30 days to reply," she says. "Surely they must know that I am a university student, being a student loan audit and all, and surely they could find a more opportune moment to spring this on me."

### BUT IT'S NOTHING PERSONAL.

"Audits are done all year long," explains Katrina Bluetchen, a Students Finance spokesperson. Students, as well, often have a difficult time understanding the purpose of the audit. Many feel that since they have to pay the money back anyway, it shouldn't matter if they were given too much. During a telephone conversation, Reitman, for instance, became confrontational after a Students Finance rep told her that it wasn't her money. "I said, 'Not my money? Whose money is it?'" she recalls. "Does that mean I don't have to pay it back? Can I have that in writing?" At this point the student loan audit representative became really angry and started a discourse about the 'official rules' in a hard-edged 'sometimes-life-isn't-fair' tone of voice, so I thanked her for her help and hung up. After all, she had my file right in front of her and that scared me."

When they receive notice of an audit, most students buckle down and manage to respond within the allotted time frame, but not without a scramble. Still, most cases don't go to collections. In fact, of the 6,800 audits conducted last year in Alberta,

60 per cent were cleared without major problems. But if troubles arise the subsequent investigation can destroy a student's nascent credit rating for years.

Unfortunately, many students must depend on the kindness of strangers in order to clear up an audit. In my case, Students Finance needed proof that I earned most of my employment income in the summer months, so I set out on a quest for documents. Since I only had four jobs over the three years in question, I thought the task wouldn't be too difficult. I was further encouraged when I contacted the Canadian Navy, who had employed me for the full three years as a reservist. Despite the government's reputation for bureaucracy and red tape, the Department of National Defence was surprisingly helpful and within a week of my request had mailed me a detailed account of my earnings for each two-week period for all three years. And as a bonus, the officer I was speaking to noticed an error in the pay system; they owed me more than \$200 thanks to a retroactive pay increase implemented after I released. Hooray! Armed with optimism and giddy with the promise of money, I began contacting my other employers.

I QUICKLY STUMBLED into a confusing labyrinth of human resources departments. First up was Calgary Health Services, where I worked as a student intern in the information technology department for two summers during a short stint at the University of Calgary. I was fairly confident as I dialed the number for

human resources because the job was specifically a summer position—precisely the fact I needed to prove to the nice folks at the finance office. I spoke to a woman who was inexperienced with student audits, but she tried her best to help me. First, she needed to pull up my old employee number, and immediately things got confusing. According to her computer, I was never an employee with Calgary Health Services. I had no employee number and there were no copies of any pay statements... except there were two T4s for the years I was inquiring about. She said something about switching to a new pay system and that she had found nothing and couldn't help me. This just wouldn't do. I needed to speak with her boss.

By now I was pulling my hair out and wearing down the enamel on my teeth from the incessant grinding. I phoned, got the man's answering machine and left a message in my sweetest and most desperate voice, drawing on what remained of my fatigued charm. No reply. I left two subsequent messages before I realized

he was probably avoiding me. In desperation, I phoned the audit department and asked what would happen if I couldn't gather the information they needed. They suggested I phone him again and request a letter stating that I was indeed an employee, but that they had lost my records. It was uplifting to hear that the tribunal which would be judging my case would take into account my efforts, however fruitless, when determining whether or not they gave me too much dough.

LIKE ME, MOST STUDENTS often hold down many jobs for short periods of time and may not personally know the payroll staff in each company. Reitman recalls the troubles she encountered. "One of the problems," she says, "was that I had five jobs and a bursary for the year I was being audited for and I knew right away that this would be a headache. Most of my employers were pretty understanding, though I did have problems with Statistics Canada. There was quite a bit of back-and-forth calling, information not showing up in the mail, staff not

remembering who I was because I had been there only a short time, staff that were annoyed helping me, et cetera."

Convincing a stranger to dig in the ghosts of payroll past can be a delicate matter. It took nearly two months before I could get anyone to help me, and in two cases, the records had been filed in archives—hard copies lost somewhere in a sea of filing cabinets. In the end, I gathered what I could and sent off the bulging package of financial proof in hopes of redemption from the Land of Students Finance. I'm still waiting.

THERE IS HELP OUT THERE for students, however. The Student Financial Aid Information Centre, or SFAIC, located on the first floor of the U of A Students' Union Building, offers information and assistance to students coping with audits. Students often panic when they receive their audit letters—many believe they could be found guilty and sent to jail. Clare Ard, director of SFAIC, has an important piece

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## Loan audits

Continued from previous page

of advice: "Remember, it's not the end of the world."

In their blind fear, some students try to ignore audits simply because the process seems too frightening to deal with. But the problem will not go away and ignoring it will only make matters worse—your funding could even be frozen. But take heart: the SFAIC is more than happy to phone Students Finance on your behalf to inquire about which documents they need. Ard explains that many students believe they will never be accepted for funding again, but this is untrue: funding is never withheld forever. If you qualify again in the following year and Audits and Special Investigations discovers an over-award, your future loan disbursements may be decreased to cover the debt, but nothing is set in stone. Anybody can appeal their audit by contacting Audit and Special Investigations and, as unbelievable as it may seem, they are sympathetic. "We want students to continue with their programs," Bluetchen says, "so we look at it on a case-by-case basis. Sometimes it was just an honest mistake, so we can't be too punitive."

**DILIGENCE AND HONESTY** are the best ways to get through the audit process. Both Bluetchen and Ard agree on the best tactic: be truthful and save all your receipts. That includes tax returns, bank statements, voided cheques, monthly pay stubs, student loan records and receipts for rent, utilities and school stuff. "Keep track of all

your paperwork," Bluetchen says. "Many people may pay rent to a relative, but they need to get some kind of receipts and keep track of them. All of these things could become really handy in the event of an audit." Remember, everything you take must be paid back. If you take too much, they will not wait for you to find that post-grad dream job before they come knocking at your door. Heed the warnings on the application and be very specific about how much you really require for any given year. Maybe think about foregoing that new pair of boots and budget for just what you need.

"The most important thing students can do is to be as accurate as possible when completing their loan applications," Bluetchen says. They understand that your budget may not have exact numbers, but you must contact Students Finance in the event that your estimates are proven wrong due to changes in income level (both personal and spousal), changes in academic or marital status (if you drop a course or get married, they may want some of their money back), even gifts or inheritances. It doesn't hurt to be neurotic. "I would recommend people save all their pay stubs for a few years," Reitman says, "in a box labelled 'For My Sanity Later.'"

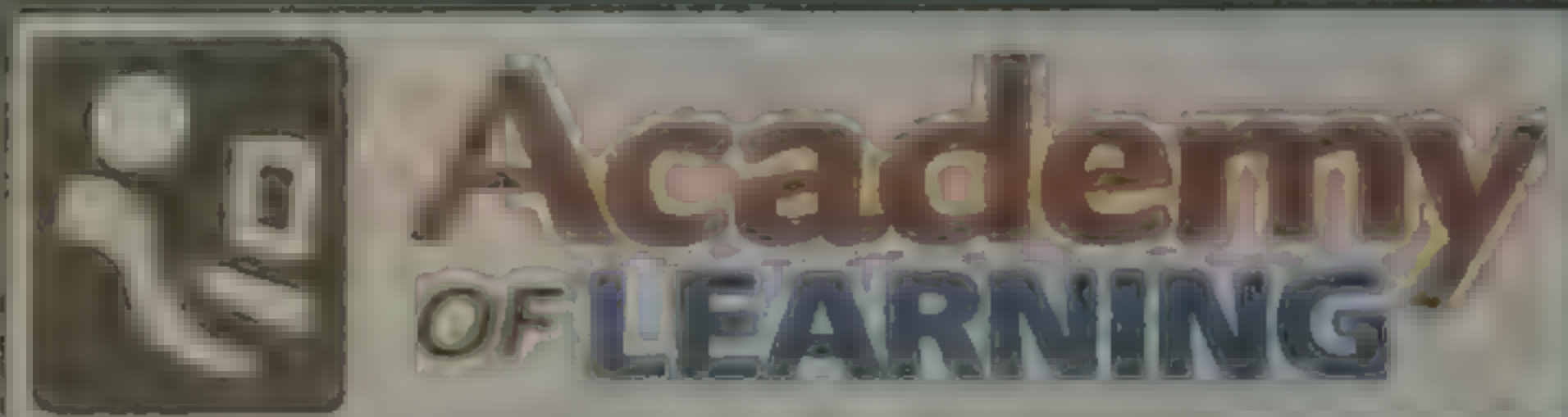
After all, it's better than the alternative—possibly paying the government thousands of dollars. Not only that, but discovering a fib on the application could prompt the government to cut you off the following school year. And as stingy as they are, they may be your only hope in a province where tuition fees seem to grow in direct correlation to politicians' salaries. ♀

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## Faith, punk and charity

Black Dog bartender enlists Bad Religion in breast cancer fundraiser

By DAVE JOHNSTON

**J**en Bunch understands what disturbs people. With her piercings and tattoos, the Edmonton native is often refused service in restaurants and all the odd glances she earns have probably become a blur by now. But she knows that deep down inside, we're not all that different—especially when it comes to life-threatening illnesses.

According to figures on the Canadian Breast Cancer Foundation website ([www.cbcf.org](http://www.cbcf.org)), one in nine Canadian women will be diagnosed with the deadly illness at some point in their life. "That means that among me and eight of my close girlfriends, there's a good chance one of us will get it," Bunch says soberly. "That is pretty crazy."

Which is why Bunch has become a crusader of sorts. Two years ago, she set up a benefit gig at the Rev Cabaret featuring local metal bands to raise funds for the CBCF Alberta NWT Chapter, putting more than \$2,000 in their coffers by the end of the night. Now, with the help of local promoters the Union, Bunch has recruited one of her favourite bands, California punks Bad Religion, to help collect more funds for the charitable organization. One dollar from each ticket sold will be donated to the CBCF, with additional donations accepted at the show.

Bunch never thought much about cancer until four years ago when she spent time talking to her fiancé Derek Banks—then just a fellow employee at the Black Dog Freehouse whose mother had been diagnosed with breast cancer. The experience was troubling for Banks and he found a sympathetic

ear in Bunch. "We would just sit and chat when I was supposed to be doing my job," she says. "He was really emotional about everything. He didn't know what was going on and I think he needed a female opinion on what was going on."

After a few months, a romance blossomed between them, and when Bunch finally met Banks's mother, she had already undergone a radical mastectomy and was starting chemotherapy. "Being the anchor of the family, raising three boys and then have everything come crashing down," Bunch reflects, "that was pretty sad."

What Bunch quickly learned was that the Bankses weren't letting cancer beat them. For example, the boys shaved their heads when their mother lost her hair because of the treatment so she wouldn't look so awkward in public. Then Bunch joined the family the first time they participated in the annual Walk for the Cure event three

**PREVUE PUNK**

years ago, raising \$900. "It was a big milestone for her to be in that walk," Bunch recalls. "You wear these signs on your chest, these 'I'm running for...' signs, and we all wore ones that said 'We're running for Ma Banks.' Her sign was full of names, 30 or 40 names of people she had met while she was in radiation [therapy] and chemo, and a lot of them didn't make it. It was really emotional to do that [walk] with her."

**THEN THE IDEA HIT HER.** "I suddenly realized that raising money was pretty easy," she laughs. With the experience she picked up working for B.A.D. Concerts (now the Union), Bunch put together the show at the Rev—which included Mammoth, a hard-rock outfit featuring Derek's brother Rob—and learned that the spectre of breast cancer reached farther than she imagined. "It was weird," Bunch says, "but as it turned out, almost every band member who

performed that night either lost someone or knew someone who had lost someone to breast cancer. If you sit down and talk to someone, you'll realize how huge something like breast cancer is."

Bunch notes that the success of her first event can be credited in part to the support of the Union. "They were behind it wholeheartedly," she says. "They helped pay for printing flyers and posters, and they all paid to get in the show. Which is pretty funny for promoters," she adds with a laugh.

Six months ago, the Union approached her about helping to stage a larger event. Then they asked Bunch to put together a proposal for one. Within a day. To give to Bad Religion. Bunch couldn't believe what was happening. "Within two hours, I had something for them," she laughs. "When I told Shauna [Theroux, Bunch's liaison at the Edmonton chapter] about what was happening, she got so excited because this was a way to reach a different age group and a different demographic. Most fundraisers tend to slant toward wealthier, older types, and I'm just some bartender who decided to do something."

**ACCORDING TO UNION** spokesperson Gary McGowan, getting involved was a natural choice. The company's charitable history includes a benefit show for the Teens Helping Teens Help Line, where punk legends Face to Face were flown in exclusively to play. "This is an important cause for [Bunch]," McGowan says. "From the beginning she's bounced ideas off of us and she's always had a vision of taking it higher and bigger. We just happened to be in a position where we could help do that."

For Bad Religion's Jay Bentley, it's not unusual for the California punk band to be proactive in helping out a charity. In the past, the group has frequently donated a portion of their

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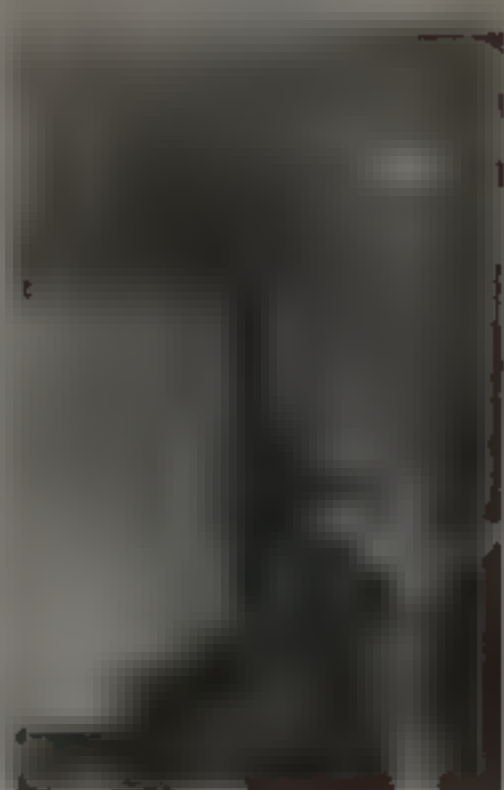
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## MUSIC



## music notes

By PHIL DUPERRON

### Diminishing returns

**Portal (CD release party) • With Fade Blue Afterglow • Urban Lounge • Thu, Apr 24** After winning Kokanee's Adopt-a-Band Challenge at the Urban Lounge a year and a half ago, Portal will return to the scene of the crime and unveil the fruits of their labours—namely their new disc *The Vast Expanse Diminishing*, which was recorded using the prize studio time they won at Homestead Recorders and

with the help of a grant from the Alberta Foundation for the Arts.

It's a far cry from Portal's debut disc, which singer/guitarist Kenton Thomas wrote and recorded by himself back in 2000. "I recorded it in my downtown apartment on my PC," he says. "So this was our first time with a full band and our first time heading into a real studio. It was a phenomenal experience. I loved it. The first session we had was four days in December and it was just nice to immerse yourself in the whole atmosphere. It was the first chance we had to really sit down and take a look around and realize this is what we're doing for a living. We're making music."

The album was engineered and produced by the father/son team of Barry and Lane Allen, who helped the hard-rock four-piece make the absolute most of their experience. "I couldn't have asked for a better team to work with first time around," says Thomas. "They were great to work with; it was so inspiring. Every day you walk in the

studio and you hear the guys who are running the studio singing the songs that they were listening to you record the day before. It was unbelievable."

Portal the band started when Thomas joined up with drummer and childhood pal Blair Fix after that modest initial demo was released, but it took months and many member changes to get the current lineup—Kevin Hoskin on bass and Arvind Rajan on drums—to stick. "When you try to find musicians who are high-calibre and who also have the drive—that want to make this their career—it's really tough in a city this size," he says. "I don't want to go back to auditioning ever again. It was too much of a hassle."

Thomas says the band's intricate combination of driving metal and powerful yet soothing melodies stems from his desire to create music better and more meaningful than the "drivel" found on commercial radio. "The entire reason I wanted to write music was because I like writing complex stuff," he says. "I'm tired of hearing cookie-cutter

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stuff on the radio. It fits a mould, it fits a pattern and it's four minutes long so it's good. We're trying to add a bit of complexity to the music. I'm tired of the clichéd metal singer singing about how his dad didn't love him and his mom beat him. There's so much more in life. There's much more than dancing, than music, than girls and boys. I'm trying to convey that message a little bit more."

## Second to none

**10 Second Epic • With Sylvie and Junior Pantherz • New City • Thu, Apr 24** It takes years for some bands to land a decent headlining show, but local boys 10 Second Epic made the leap in record time. Since they solidified their current lineup last fall, good luck and hard work have paid off for these guys, culminating in a prime show tonight (Thursday) at New City. "We've done a few smaller hall shows and stuff," says guitarist Craig Spelliscy, "but we're really excited about this show because New City is quite a good room to play around town. [And] we're such a young band. We've only been around for about a year and three of us are still in high school."

"Shit like that just gets us giddy as hell," quips bass player Sandy MacKinnon through the modern miracle of conference calling. (The rest of the band—drummer Patrick Birtles, guitarist Dan Carriere and singer Andrew Usenik—aren't in on the conversation.)

Even though 10 Second Epic are newcomers to the scene, at least two of the members have been playing together for as long as some veterans. "Me and our drummer have been in the same band ever since Grade Five and we're in Grade 12 now," says Spelliscy. "We're pretty much joined at the hip now." While the band's website makes reference to their so-called emo sound, they insist that they "hate those terms" and prefer to keep things simple. "We just consider ourselves a rock band pretty much," says Spelliscy. "I've always been into the 'punk' thing, I guess. I've always kind of dug the whole thing. Being into skateboarding and snowboarding and stuff, you kind of just grow up with that kind of music. I still love all that stuff but this is the music we play. It's more just who we are, I guess. We just write what comes natural."

Some of the band's early breaks came thanks to some family connections—MacKinnon's older brother Graeme (of the Wednesday Night Heroes) has helped them out a few times—but it's been up to the band to follow through. "I think we've been lucky, more or less," Spelliscy says, "but we do practise two or three times a week and put pretty much all our money, time and effort into it." They've already pumped out an earlier demo and just finished recording their first EP at the "dream factory" (a.k.a. Nik Kozub's Zonik Studios).

## Magical Misery tour

**Misery Signals • With Stronger Than Blood, Oceans Away, Drive By Punch and Clockwork (all ages, Fri, Apr 25) • With Savannah and Sleeping Girl Stars (Sat, Apr 26) • Both shows at Orange Hall** Like many bands, Milwaukee's Misery Signals has a tangled history,

but most don't span two countries or come from such dark circumstances the way the Signals story does. After the deadly crash last summer that claimed the lives of Jordan Wodehouse and Daniel Langlois of Edmonton's Compromise, bandmate Jesse Zaraska started singing with 7 Angels 7 Plagues, the hardcore band Compromise was touring with. They were together long enough to play at Wodehouse's memorial gig here in Edmonton, then promptly broke up. Since then, Zaraska formed Misery Signals with guitarist Ryan Morgan, drummer Brandon Morgan and bassist Kyle Johnson from 7 Angels... and just recently added Edmonton guitarist Stu Ross. "There were a couple of member changes, so it seemed appropriate to change the name as well," explains Zaraska.

Misery Signals just released their self-titled debut EP on State of the Art Recordings. It features "The Year Summer Ended in June," a heart-wrenching song originally written for 7 Angels 7 Plagues. "That was immediately after the accident," says Zaraska. "So the first song I helped write with those guys was about Jordan and Dan and about the accident. Not every song on the EP is about that, but there's definitely a theme throughout about loss and stuff like that. I think it's better to have lyrics that are personal so that every time I sing it, I mean it. You know what I mean? I'm not singing about dragons and wizards."

The band's hard-hitting metal-edged sound, dubbed "metalcore" on their website, comes from the cross-pollination of styles they play in. "To me," Zaraska says, "we're a metal band, but we play in the hardcore scene so we definitely associate ourselves with that." But metal has changed since his days as a kid in southside Edmonton, when the coolest dudes with the hottest girlfriends were long-haired headbangers in skin-tight pants. "Motley Crue is still probably my favourite band in the whole world," he says. "Even all the dudes in Misery Signals as a whole, all of us are into a lot of old '80s metal and stuff. I think people are quite surprised

by what we listen to as opposed to what we sound like as a band."

## What makes Samedi run?

**Baron Samedi Ecstatic Soul Quintet • With 7 and 7 Is • Seedy's (Sat, Apr 26) • The Black Dog (Sun, Apr 27)** When bass player Steven Balogh first got the idea to start a band, he wanted to make a Motown cover band along the lines of Booker T and the MGs, but he had trouble finding anyone in his native Vancouver who shared his enthusiasm for the idea. Instead he started writing instrumental acid jazz reminiscent of the old *Spider-Man* cartoons—and soon had his quintet. "I've been playing in bands for a dozen years," Balogh says, "and before this one, they were always other people's bands. So I was always sort of a sideman and because I didn't really write words I could stand behind—I don't think I'm any great poet. I just thought I'd do something instrumental."

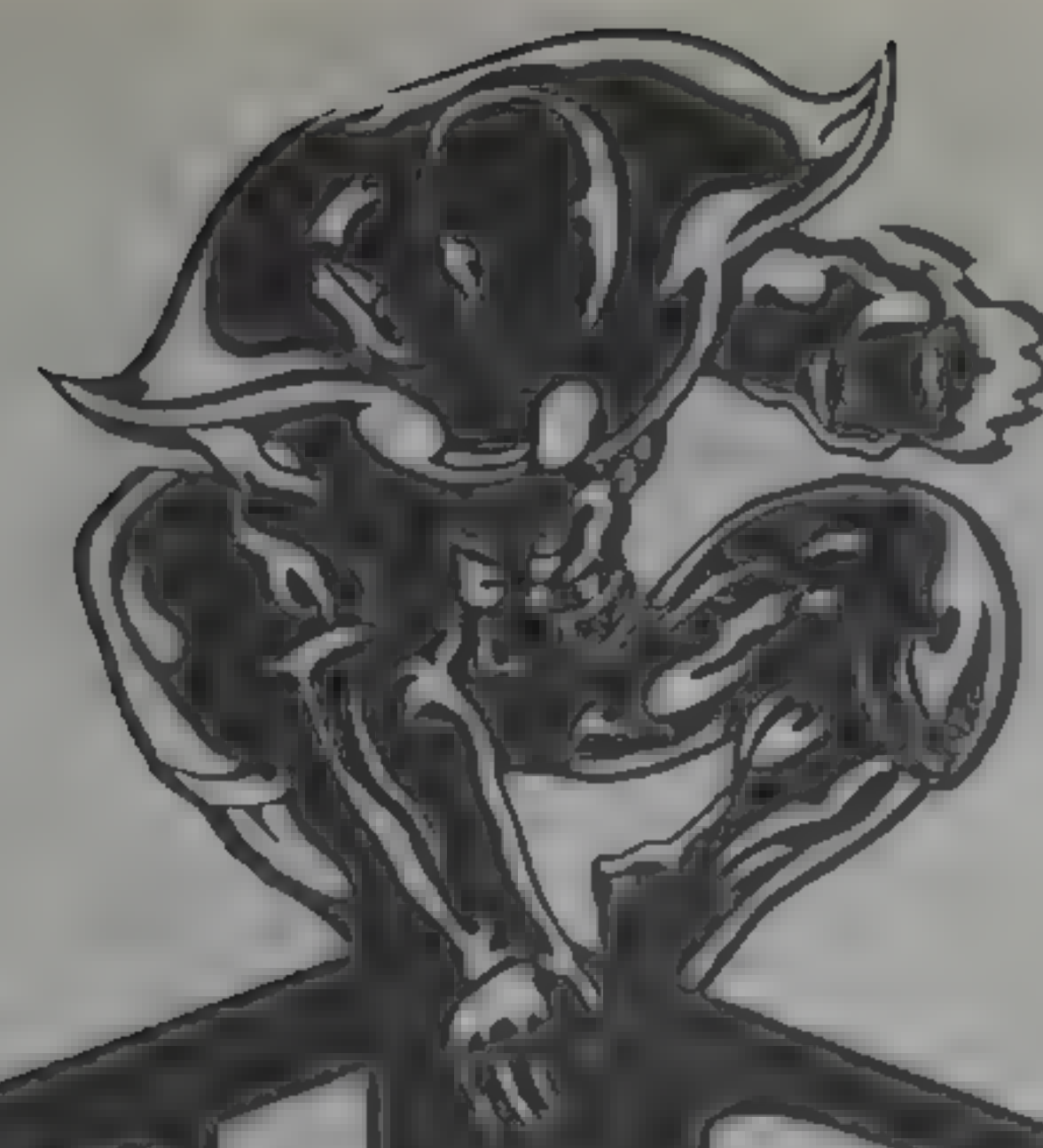
The Baron Samedi ESQ—Balogh, Shane Krause on saxophone, Mark Neufeld on drums, percussionist Rod Navarro and Tyson Naylor on organ—play an evolving set of improvisational music designed to get people up off their seats and moving on the dance floor. "We all had improv experience in a song-based structure," Balogh says, "so it was natural for us to take that approach."

The next step was to bring in engineer Colin Stewart of the Hive Studios to record their creations with a portable studio at a bar one afternoon. The end result of the blitzkrieg recording—finished in less than three hours and mixed in eight—is *Ecstatic Soul Quintet. Live, No Overdubs*. Although he won't reveal the secrets of how he manipulates the musical madness, Balogh is always very much in control. "I'm kind of the little dictator in the band," he says. "When it sounded to me like this part had gone on long enough I'd give the signal and we'd go on to the next one. If I heard something that sounded wrong in the first minute we'd stop the tape and go again. But as far as the takes on the album, they're all from beginning to end." ☐



Phil Duperron

Ten Days Late • With Change Methodical • Seedy's • Sat, Apr 19 • reVUE Change Methodical kicked the night off with a heavy set of quicktime changes and tons of guitar riffs. As a result, they're one of many fine Edmonton bands who have begun straddling the line between punk and metal, forging the melodic pop/punk quagmire. Vancouver's Ten Days Late made a stirring return to our town, the first in several years as a reinvigorated four-piece. It's hard to believe these girls have been kicking it up for nearly a decade; they still look like someone's kid sisters. But they certainly don't sound like it. Bass player Ang took over singing duties only a year ago but she looked like a seasoned pro in front of the mic and her voice has turned out to be surprisingly clear and supple. —PHIL DUPERRON



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**Apr 30th**  
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**Descendants**  
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LIVE MUSIC**

**ATLANTIC TRAP AND GILL** Northwest Passage Boys John and Tim

**BLUES ON WHYTE** Cool Blue Method; no cover

**CASINO (YELLOWHEAD)** Colleen Rae and Cornerstone (rock/country)

**FOUR ROOMS (DOWNTOWN)** Don Bradshaw's Big Idea

**JOINT NIGHTLIFE** Lou Gramm (Foreigner); \$35; tickets available at TicketMaster

**ROCK NIGHT PUB (ST)**

**NASHVILLE'S ELECTRIC ROADHOUSE** Ebony and Ivory, Urban Metropolis Soundcrew; no minors event; \$8; tickets available at Underground

**NEW CITY LIKWID LOUNGE** 10 Second Epic, Sylvie, Junior Pantherz

**RED'S** Kranked 5

**SHERLOCK HOLMES (CAPILANO)** Dave Hiebert

**SHERLOCK HOLMES (DOWNTOWN)** Derrick Sigurdson

**SHERLOCK HOLMES (WEM)** Tony Dizon

**SIDETRACK CAFÉ** Blue Quarter (rock, funk, house, hip hop); \$5

**SWITCHBACK CENTRE** Lavigne, Swollen Members, Gob

**URBAN LOUNGE** Portal (CD release party), Fade Blue Afterglow; \$5

**CLASSICAL**

**WINSPEAR CENTRE** Lighter Classics: Gypsy Lore presented by the Edmonton Symphony Orchestra, featuring Hanako Tanimoto (violin), Imre Palló (conductor) 8pm; tickets start from \$22 (student/senior discounts available); \$15 student rush tickets available one hour prior to concert; tickets available at the Winspear Centre box office

**DJS**

**4-PLAY NIGHTCLUB** Hip-hop/R&B/reggae with DJ Phat Kat (Toronto), Spincycle, Invinceable, J-Money and Sean-B

**THE ARMOURY** Night: top 40

**BILLY BOB'S LOUNGE** Big Mouth Entertainment

**BLACK DOG FREEHOUSE** Thump: intronica with the DDK Soundsystem

**ELEPHANT AND CASTLE** On WHYTE Method Thursdays: hip hop, downtempo with DJ Headspin

**THE JOINT NIGHTLIFE** Urban Metropolis Soundcrew featuring Harman B. and DJ Dwayne; all

ages show; 8pm; \$10; tickets available at Underground

**MAJESTIK** House/breaks with Tripswitch, Sweetz

**NASHVILLE'S ELECTRIC ROADHOUSE** Boyscouts, Urban Metropolis Soundcrew; no minors; \$8; tickets available at Underground

**RUM JUNGLE** Ladies Night: top 40

**SEEDY'S** Punk Thursdays: With DJ Liloyd

**THE STANDARD** Spin Thursdays: House with Winston Roberts and guests

**STARS NIGHTCLUB** Thursdays: Classic rock, top 40, retro with DJ Rage and guests; 9pm (door)

**Y AFTERHOURS** Thursdays: House/trance/d'n'b with Anthony Donohue, Thunder Dave, John Rolodex, DJ Akuma

**YOUR APARTMENT** Pop

**FRI  
LIVE MUSIC**

**A STARS** Closet Monster, Soul Jucker, Road to Nowhere and the Metric System; 9pm (door)

**AGONY PRESTIGE** Weavers; 7:30pm; \$22.50

**ATLANTIC TRAP AND GILL** O'Shamus

**BLUES ON WHYTE** Blue Method; \$3

**CASINO (EDMONTON)** McCall and Moorman (classic rock/country) PIANO BAR-Jo Ann Paul

**CASINO (YELLOWHEAD)** Colleen Rae and Cornerstone (rock/country)

**THE CITADEL** Eric Nagler

**COAST EDMONTON PLAZA HOTEL** Grant MacEwan College Big Band dinner and dance; 6pm (door); \$35

**FOUR ROOMS (DOWNTOWN)** Jeff Hendrick

**FOUR ROOMS (ST. ALBERT)** Bobby Cairns Trio

**FOX AND HOUNDS** Long Way Down, What Box

**HIGHRUN CLUB** Monkeys Uncle

**THE JOINT NIGHTLIFE** Hip Hop Show: CVZ Finest, Kronik Illz, Tuffhouse Records; \$7; tickets available at the Power Plant, Soular (WEM)

**ROCK NIGHT PUB** Rhythm Slave

**L.B.'S PUB** Bad Habits

**LONGRIDER'S** Crush; 7pm (door); \$4 (after 9pm)

**NEW CITY LIKWID LOUNGE** One Night Stand

**ORANGE HALL** Misery Signals, Drive By Punch, Oceans Away, Hills Have Eyes, Clockwork, Stronger Than Blood; 7pm (door), 7:30 (show); \$8

**OSCARS PUB** Ozzy and Harriet

**OTTEWELL PUB** Mr. Lucky (blues, R&B); 9:30pm-1:30am; no cover

**RED'S** Portal, Haven, Deep Fine Grind

**SHERLOCK HOLMES**

**(CAPILANO)** Dave Hiebert

**SHERLOCK HOLMES (DOWNTOWN)** Derrick Sigurdson

**SHERLOCK HOLMES (WEM)** Tony Dizon

**SHERLOCK HOLMES (WHYTE)** Boom Boom Kings

**SEEDY'S** The Falling Race, iDrop

**SIDETRACK CAFÉ** The Town Pants (Celtic); \$8

**SUGAR BOWL** AA Sound System; \$5

**URBAN LOUNGE** Ozzy Osmunds; \$5

**Y AFTERHOURS** MacDonald Quintet; 8pm (door), 9pm (show); \$12/\$16 guest

**ZENARI'S ON 1ST** Kent Sangster

**CLASSICAL**

**CONVOCAION HALL** Night at the Proms: Presented by Mill Creek Colliery Band; 7:30pm; \$16/\$12 (students/seniors); tickets available at the door, at TIX on the Square

**DJS**

**THE ARMOURY** Heaven and Hell: top 40 dance, retro

**BACKBOOM** Koola Bar Top 40 with DJ Sunni Sidhu

**BILLY BOB'S LOUNGE** Big Mouth Entertainment

**BOOTS** Retro Disco: retro dance

**BUDDY'S NIGHTCLUB** Top 40 with DJ Arrowchaser

**CALIENTE NIGHTCLUB** Anniversary Party: Hip hop/R&B with DJ Phat Kat and Kit Kut (Baby Blue Sound Crew, Toronto)

**CLIMAXX AFTERHOURS** House, trance with James Gregory, Clark Nova, Wil Danger Geoffrey J

**COWBOYS** Ladies Night: top 40

**DOUCETTE'S** Mosaic: Top 40 country, big band, swing, jive, classic rock, dance

**JOINT NIGHTLIFE** Fresh Fridays: R&B, hip hop with Urban Metropolis

**MAJESTIK** Society: d'n'b/breaks with Celcius, Degree, Optimus Prime, LP, guests

**NEW CITY LIKWID LOUNGE** One Night Stand: Soul/indie/Britpop/reggae with Bluejay, Travy D and S Master F

**POWER PLANT** Hip Hop Show: CVZ Finest, Kronik Illz, Tuffhouse Records; \$7; tickets available at the Power Plant, Soular (WEM)

**THE ROOST** House with Alvaro, Headspin, Diabolik, Topaz, Yvo

**ROXY ON WHYTE** Babylon Fndays: retro/R&B/dance with DJ Extreme

**SAVOY** Eclectonica with Djs Bryana, Chris

**THE STANDARD** Top 40/dance with Standard Issue

**STARS NIGHTCLUB** Freedom Fridays: Alternative/house/hip hop, top 40 with DJ Rage, DJ Weezle and guests; 9pm (door); no cover until 10pm

**STONEHOUSE PUB** Alternative, house, hip hop, top 40 with DJ Rage and DJ Weezle; 9pm

**TUNIC AFTER DARK** Fridays: Top 40 dance with DJ Philler

**Y AFTERHOURS** Fridays: house/breaks/d'n'b with Tripswitch, Sweetz, Remo, Juicy, Jameel, LP, Degree, Sureshock, Old Bitch

**YOUR APARTMENT** with DJ Tomek

**SAT  
LIVE MUSIC**

**A STARS** Misery Signals, Savannah, Sleeping Girl; 9pm (door)

**ATLANTIC TRAP AND GILL** O'Shamus

**BILLY BUDD'S** Tobi Vos; 9pm

**BLACK DOG FREEHOUSE** The Sadies; no cover

**BLUES ON WHYTE** Blue Method; \$3

**CASINO EDMONTON** bar with Jo Ann Paul

**CASINO (EDMONTON)** McCall and Moorman (classic rock/country) PIANO BAR-Jo Ann Paul

**CASINO (YELLOWHEAD)** Colleen Rae and Cornerstone (rock/country)

**THE CITADEL** Eric Nagler

**FOUR ROOMS (DOWNTOWN)** Jeff Hendrick

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**ROX AND HOUNDS** Last Show, BoBa, Hemi

**HIGHRUN CLUB** Monkeys Uncle

**KINCKORNT PUB** Rhythm Slave

**L.B.'S PUB** Bad Habits

**LONGRIDER'S** Crush; 7pm (door); \$4 (after 9pm)

**OSCARS PUB** Ozzy and Harriet

**OTTEWELL PUB** Mr. Lucky (blues, R&B); 9:30pm-1:30am; no cover

**POWER PLANT** Sgt. Singalong and the Military, The Uncas Old Boys, Knee Deep in Grass; no minors event; \$7; 8:30pm (door)

**RED'S** Schematics, My Sister's Ocean, Coldspot

**SEEDY'S** Baron Samedi ESQ, 7 and 7 Is

**SHERLOCK HOLMES (CAPILANO)** Dave Hiebert

**SHERLOCK HOLMES (DOWNTOWN)** Derrick Sigurdson

**SHERLOCK HOLMES (WEM)** Tony Dizon

**SHERLOCK HOLMES (WHYTE)** Boom Boom Kings

**SIDETRACK CAFÉ** The Town Pants (Celtic); \$8

**SPORTSMANS CLUB** Harpdog Brown and the Bloodhounds

**STUNTWOODS INDOOR SKATEPARK** Deville, Change Methodical, The Metric System, Frantic, Ender; all ages show; 6 (door), 7 (show); \$7 at the door

**URBAN LOUNGE** Ozzy Osmunds; \$5

**WILD WEST SALOON** Sean Hogan (roots/rock)

**Y AFTERHOURS** MacDonald Quintet; 8pm (door), 9pm (show); \$12/\$16 guest

**CLASSICAL**

**CONVOCAION HALL** Night at the Proms: Presented by Mill Creek Colliery Band; 7:30pm; \$16/\$12 (students/seniors); tickets available at the door, at TIX on the Square

**DJS**

**THE ARMOURY** Top 40 dance

**BACKBOOM** Koola Bar Flava: hip hop with Shortround

**BILLY BOBS** Top 40, country with DJ

**BILLY BOB'S LOUNGE** Big Mouth Entertainment

**BLACK DOG FREEHOUSE** Brendan's Sausage Party: obscure indie rock with DJ Ballhog

**BOOTS** Flashback Saturdays: retro dance, house with Derrick, Manny Mullatto

**BUDDY'S NIGHTCLUB** Animal Night: top 40 with DJ Arrowchaser

**CRISTAL LOUNGE** Hip hop/R&B with DJ Phat Kat and Kit Kut (Baby Blue Sound Crew, Toronto)

**CLIMAXX AFTERHOURS** House/hard dance with Mr. Anderson, LP, Shortee, Marc Lossier, Jeff Hillis

**DONNA** Deep house with Winston Roberts

**DOUCETTE'S** Mosaic: Top 40 country, big band, swing, jive, classic rock, dance

**MAJESTIK** House/trance with Dr. J (Regina)

**ROXY ON WHYTE** Session Saturday: dance/R&B, hip hop with DJ Extreme

**ROXY ON WHYTE** Nite at the Skye: R&B/hip hop with People's DJ

**SAVOY** Deep house with Ariel and Roel

**STARS NIGHTCLUB** and Ice Saturdays: R&B, hip hop, reggae with DJ Navin; 9pm; no cover until 10pm

**STONEHOUSE PUB** Top 40 with DJ Clay

**TUNIC AFTER DARK** Surreal Saturdays: top 40 dance with DJ Philler

**WINDSOR BAR AND GRILL** Sonic Assimilation: electronica with Lowtek, Waterboy, Mmm, 68K, Galatea

**Y AFTERHOURS** Futureshock 2003: House/trance/breaks/drum 'n' bass with Five Alive vs. Neal K, Skot Dub vs. Juicy, Lotus Queen vs. Mantra, Richie V vs. Skywarp, Bounce vs. Crunchee, Kool Hand Luc vs. Lickety Split, Cuban Assassin vs. Derkin, David Stone vs. Charlie Mayhem, plus 10 up-and-comers

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# Official spokes persons

Edmonton Bicycle and Touring Club celebrates 25 years of re-cycled fun

BY MURRAY SINCLAIR



Vance Yung

Harry Hoyer has many good memories of riding through the mountains with fellow members of the Edmonton Bicycle and Touring Club. Some of those memories include spills. But an accident in 2001, when Hoyer's back wheel jammed and he fell off his bike, exemplifies the camaraderie, safety and strength-in-numbers spirit of the group. Another EBTC cyclist touring with Hoyer administered first aid and other club members ensured he took time to recover before remounting. None of this would have happened had he been cycling alone, explains Hoyer, a three-year member. "There's a co-operative nature to the rides," he says. "It's a communal effort."

This dedication to companionship cycling in and around Edmonton is being celebrated this year as the EBTC marks its 25th anniversary. The idea for the group arose in the early 1970s when "bicycling was mainly the realm of kids and racers," pioneer member Victor Dorian writes in the April edition of *Spokes*, the organization's official newsletter. The EBTC was started by Quebecer Maurice Rousseau, an avid cyclist whose past included operating a bike rental business in South Carolina and founding Halifax's bike club. "Maurice came to Edmonton in 1977," recalls Dorian, "and as usual, he wanted to explore

the bicycling opportunities—and meet the local women."

In spring of 1978, Rousseau organized a meeting at the University of Alberta, which attracted 30 people. Four tours were organized that year, with members taking weekend trips to Devon, Elk Island, Miquelon Lake and "the Red Barn," a rural getaway facility near Bon Accord. "They continued to be the backbone of our touring schedule for another three to four seasons," writes Dorian. "The first few years, we climbed or raced down steep hills on loaded, low-tech bikes, without granny gears, helmets, bike shoes, bicycle computers or cellphones to help us."

**WHEN ERNEST MAH**, EBTC's current supplies and equipment coordinator, joined in 1987, the club had grown to about 70 members. That figure swelled to between 300 and

400 riders over the last decade and the club has evolved to the point where it now offers a series of in-city weekday evening rides, weekend day rides, weekend tours in the Rocky Mountains and even cross-country skiing in winter. While the bulk of its members are aged 30 to 50, Hoyer has seen riders in their early 20s biking with people in their

## CYCLING

70s. "You get to meet great people of all ages and levels interested in fitness in a non-competitive environment," he says. "Members are very pleasant people, with a lot of strong personal characteristics. There are interesting stories from members who have found riding with other members has done wonders for their heart—in an athletic,

and in some cases, romantic sense."

One case in point is Mah himself, who met his wife Allyson when he was running a Sunday morning cross-country skiing session in 1998. "She was one of the most enthusiastic people," recalls Mah, who married her a year later. Although there's a 60/40 male-female ratio in the EBTC—the women particularly appreciate the security the rides provide—Hoyer stresses that it's not a dating service. "It just seems to be a comfortable environment because there's a common interest," he says. "You're able to mix and mingle with people. Several people have found romance outside of the bar scene here."

**AS FOR THE PHYSICAL ASPECT**, the 48-year-old Hoyer says cycling with the group has helped him manage his weight and that a three-hour ride provides priceless stress relief. "I'd be

afraid to think what I'd look like if I didn't ride," he says. On Tuesday nights, a fitness/training "sweat ride" is run on highways outside Edmonton, while Wednesday evenings feature "show and go" leisure rides through various sections of Edmonton's scenic river valley. Weekend day outings include bakery tours and ice cream tours, where people cycle between bakeries and ice cream shops sampling their wares. "How could you not have fun doing that?" asks Hoyer. "You get calories and still burn them off."

The EBTC also holds cycling safety training sessions and seminars on maintenance and repair, touching on subjects like proper wheel care and seating positions. "I see people riding with their bike seat so low that their knees come up to their chests," says Hoyer. The club also provides volunteer support for community functions, marshalling the MS 150 ride between Camrose and Leduc to raise money for the Multiple Sclerosis Society of Canada. Members form a support group for the roughly 1,200 MS 150 riders, explains Hoyer, making sure that riders are safe and road rules are followed. The EBTC also organizes July's Tour d'Alberta, which sees more than 300 riders head



SEE NEXT PAGE



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## GREAT OUTDOORS

### Cycling

Continued from previous page

from St. Albert through the French communities north of the city in a recreational simulation of the Tour de France.

**MAH SAYS THE LONGER TRIPS** are a highlight of the EBTC experience, since members get to know each other and develop camaraderie. These tours are van-supported, with vehicles set up every 25 kilometres to provide rest stops with food, repair kits and other provisions. The vans proved priceless during one mountain tour, rescuing a group of demoralized riders who had been drenched and beaten by hail for 25 minutes, recalls Hoyer. One of three major annual rides is what he calls "the granddaddy of all tours—three days from Jasper to Banff, with some of the most magnificent scenery in the world. That's the highlight of every year; people never tire of it. It's always well-attended, enjoyable, physically challenging."

There's a tremendous sense of completion and satisfaction, Hoyer says, when people reach hilltops and can look down at scenery like Peyto Lake. "I've seen people crying when they get to the top because the weather is so bad, but I've also seen faces beaming. You get to see the mountains in an intimate sense. You smell more and feel more temperature variations. You don't have the noise of cars humming around you.... Riding a touring bike through the mountains is one of life's greatest moments."

In addition to this contact with nature, Hoyer says a number of EBTC members don't have vehicles or minimize car use in favour of their bikes. "I wouldn't say it's a green club," he says, "but people are more conscious of a vehicle's impact that the average citizen."

For more information, check out the EBTC website at [www.ecn.ab.ca/bicycle](http://www.ecn.ab.ca/bicycle).



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# No rivers run through it

But when in drought, why not try long-distance dry casting?

BY ERIK HEDEGAARD

The green field stretches on, with bales of hay piled in the distance and nary a body of water in sight. No roaring ocean, no sparkling lake, no tiny stream. Yet men and women are casting here, casting as if there were fish swimming under the dirt. One of the men leans back, hauls forward, lets go. His rod propels an object at terrific speed. It's not a wooden plug, nor is it a chunk of mullet. It's a plain 5 1/4-ounce lead weight. And boy, does it travel. Almost instantly, the thing is out of sight. Then, seven long seconds later, it lands, punching up a small cloud of field dust, and the shouting commences.

"You beast, you!" "You animal, you!" "My God, mate!"

The caster grins as a car passes by the field, slows down, the driver looking entirely baffled by what he sees. As it happens, these folks are participating in the first annual

Shore Fishing and Casting Club International (Austin, Texas) Open Championships, the point of which is to throw that little lead weight as far as is humanly possible, sometimes see it land (though most often not), bake under a broiling sun, make ribald ripostes, recall past distance-casting feats of wonder, anticipate the evening's festivities (beer!), look forward to the national championships held every May in Lewes, Delaware

## CASTING

(more beer!), declaim on the possibility of distance casting becoming an Olympic sport ("It's going to happen!"), bemoan the lack of spectators, worry about the fat new caster from Oklahoma, express astonishment that anyone could think their sport dull and, on occasion, take a stab at explaining why they love it so.

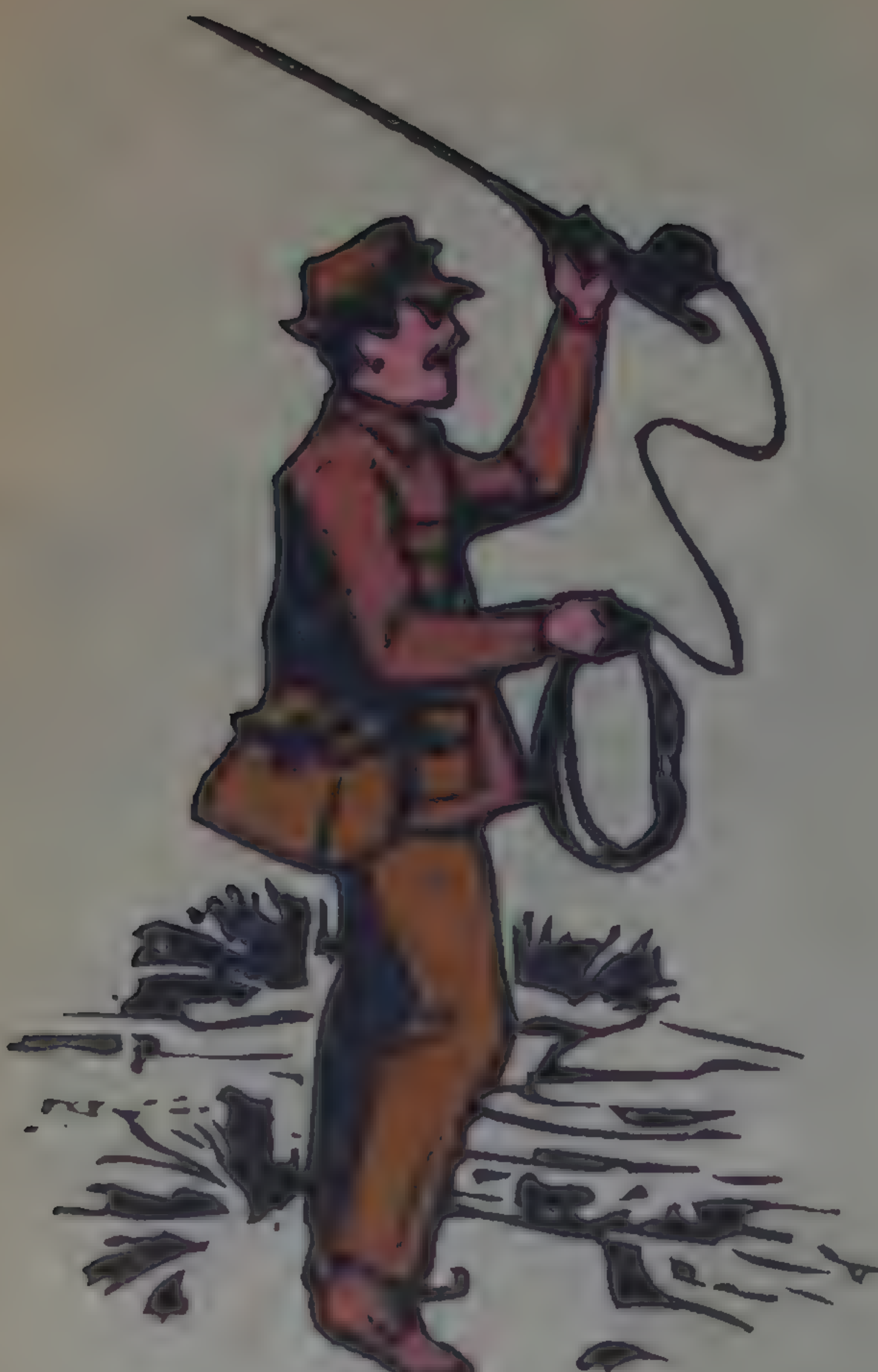
"It just makes my sticker peck out," says a young tobacco-chewer named Tyler Thorsen. "I mean, I know it sounds stupid, but it's like, you just can't believe how far that weight goes!"

"It's all up here in the head," adds a caster named Dalyn Vick,

touching his own. "A man is going to want to throw to the other side. It's been that way ever since I can remember. Every man wants to throw far!"

**THESE FELLOWS DO INDEED** throw far. The current U.S. record, held by Lou "Big Lou" McEachern of Beaumont, Texas—a man who once threw a sinker over the Houston Astrodome—stands at 817 feet, or well over two-and-a-half times the length of an American football field. Any number of top-notch casters can regularly best the 700-foot mark. This is mighty impressive, of course—almost breathtaking. At the same time, though, you really do have to wonder, "So what?" What does any of this have to do with the sport of fishing, wherein it is said that 75 per cent of all fish are caught an easy lob away?

"Look, mate, the only reason that might be true," says Nick Myer, the English owner of Breakaway Tackle USA, the largest supplier of distance-oriented rods and gear in the United States and the man running the Austin contest, "is because 75 per cent of the people fishing only fish right under their fucking feet! They don't know how to fish at extreme long

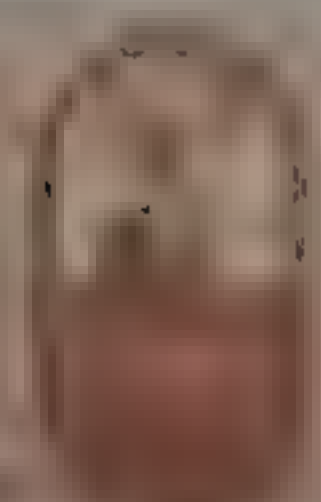


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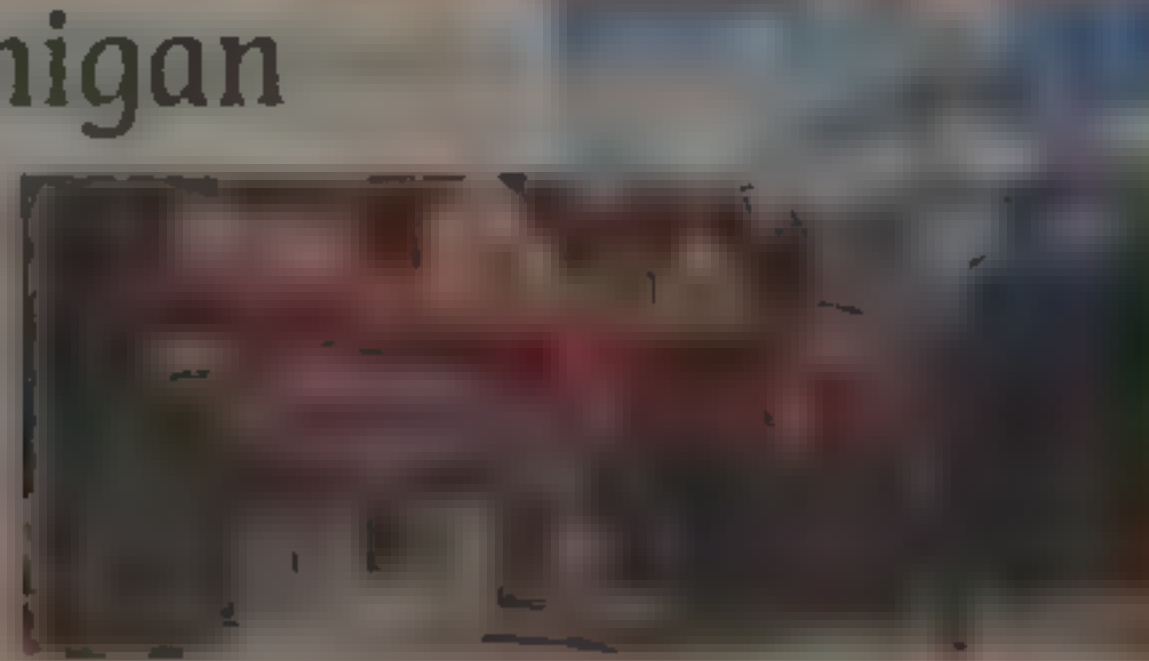
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# GREAT OUTDOORS

distances. And in certain places, especially along the Texas coastline and the Outer Banks of North Carolina, if you can't cast beyond the second or third gut, you may never catch a fish!"

Myer rolls his eyes, snorts and excuses himself to get the contest underway by bringing forward Jerry Valentine, a pest-control specialist from Lumberton, Texas and the 1998 U.S. distance-casting champion. Valentine bows his head and leads the assembled in prayer. "Father, we want to thank you for this sport you have blessed us with," he says solemnly. "It's something we have all grown to love... and as we give this world a family-oriented sport that they can participate in, we ask that you would bless that sport...."

**THEN THE CONTEST BEGINS** in earnest for today's 12 competitors. They mostly favour the same kind of equipment: super-long graphite rods and conventional baitcasting reels that have been tinkered with and customized to high degrees. But what really gets a weight moving toward the horizon is the specialized long-distance cast they all use, known as the pendulum cast. You start off facing rearward, rod tip held high; then you drop the tip, causing the weight to swing back, out and up; then you lift the tip, causing the weight to swing back past your head—and it's at that point that you turn your body to face your target and begin loading the rod so that it can propel the weight into the great beyond and bring you the admiration of your fellow distance casters. "After that one, we're going to want a urine specimen!" "I'll give you stool, semen and urine!"

What you generally won't get for your efforts, however, are the cheers of spectators, primarily because there aren't any. Longcasting competitions draw large crowds in some countries, especially in England, where the sport is especially popular, and in Japan, which was behind the lobbying effort to get the sport into the Osaka Olympics in 2004. But not here. Here, a contestant is lucky to get a blood relative or best buddy to watch. "These things are about as much fun as watching paint dry," explains one contestant. "To have some guy in a field wind up with a stick and throw something no one can see and have everybody look around and say, 'Where'd it go?' Oh, it's the boringest piece of shit ever!"

"Boring?" yawns Myer. "That's totally wrong! There's an explosive release of energy—and what people see they can hardly fricking believe! Plus, this sport is dangerous. That sinker travels at 200 miles per hour plus. When it hits the ground, it digs itself in six inches deep! And if it hits someone, it would instantly put them in shit!" It's commonly agreed that without Myer and his unflagging optimism, the sport of distance casting would not even be where it is today. In one form or another,

it's been around in the United States since the early 1900s, when a couple of fishermen in Ocean City, New Jersey thought it would be a good way to pass the time. It even flourished briefly in the early 1980s, thanks to the sponsorship of the Stren fishing line company. But once Stren backed out, the sport floundered.

Then along came Myer, a longtime distance caster and a gutsy entrepreneur who, back home in England, once hoped to make his fortune in the beef jerky importation racket. When mad cow disease crushed that dream, he moved to the United States, where he formed Breakaway to give the U.S. what it did not have: specialized long-distance rods such as those he had used in England, and the specialized rigs to go with them. At first, tackle shop owners were incredulous. "We don't want your sort telling us how to cast," one in Cape Hatteras, North Carolina said. "We already know how to cast. Get the hell out of here or you're going to end up shot." Myer persevered, however, and when fishermen finally saw how far he could fling a bait, they put down their guns and began to eyeball his gear.

**THESE DAYS, THE SPORT** of distance casting draws a surprising variety of people, including women and children, a number of whom participate in the Austin event. Of the men here, you have the seriously athletic types, like Jerry Valentine, who before casting can be seen stretching out and limbering up and labouring over reels that have never felt a drop of corrosion-inducing water and never will. You also have the more relaxed and casual competitors, like the one known as Baitboy, who lights a cigarette, puts it between his lips and does not remove it until he has finished taking his turn in the casting spotlight. "I've seen you throw a mullet further'n that," appraises a fellow sportsman. "That's true," says Baitboy, puffing on his smoke.

And then there's "Tiny" Tim Smith, a catfishing guide from Oklahoma who has driven eight hours to enter the contest, his first ever, and seems to be one of a kind. He is recovering from heart surgery, claims (and looks) to weigh 400 pounds, has a lower lip that is swollen with Copenhagen chew, prefers an old-style fiberglass rod and a stock levelwind reel and has said he can cast 800 feet. The more polished casters here either dismiss that claim outright—"If he can do that with the shit he's using," they say, "he'd be a miracle man"—or they worry about it. This brings out the trash talk so common of athletes today. "Didja see his fat ankles?" asks one half-trembling caster. "You prick them with a pin, they'll pop open like kielbasas." He pauses. "I just want to beat that fat bastard."

This particular caster gets his butt whipped by the Okie and is forced to retire to the shade, where

many of the other casters are lost in deep reverie, recalling the day when the great Hector Hernandez, while fishing the pier at Texas City Dyke, got pissed off at a boat that kept buzzing by and rocketed a great big sinker into the windshield, thereby adding greatly to the list of practical applications of the sport. "Here's the thing," says Valentine. "There is no competitive throwing

event that throws farther—not javelin, not discus, not archery, not that Scottish event where they throw 125-pound poles."

After the last throw, Myer reads the names of the winners. Jerry has hit 708.65 feet; Nick, 643.59; a fellow named Rip Ripley, 643.155; and Tiny Tim, 629.43. "Look how close we are," Nick says to Rip. "I beat you by four pubic hairs of an

inch!" Then, as the sun begins to decline against the horizon, the men pack up their rods and put away their weights. Pretty soon, the place is empty. But for all those six-inch-deep holes, you can't even tell that it was once trod upon by fishers of dirt.

Myer takes a last look around. "This," he says, "is our field of dreams." ♡



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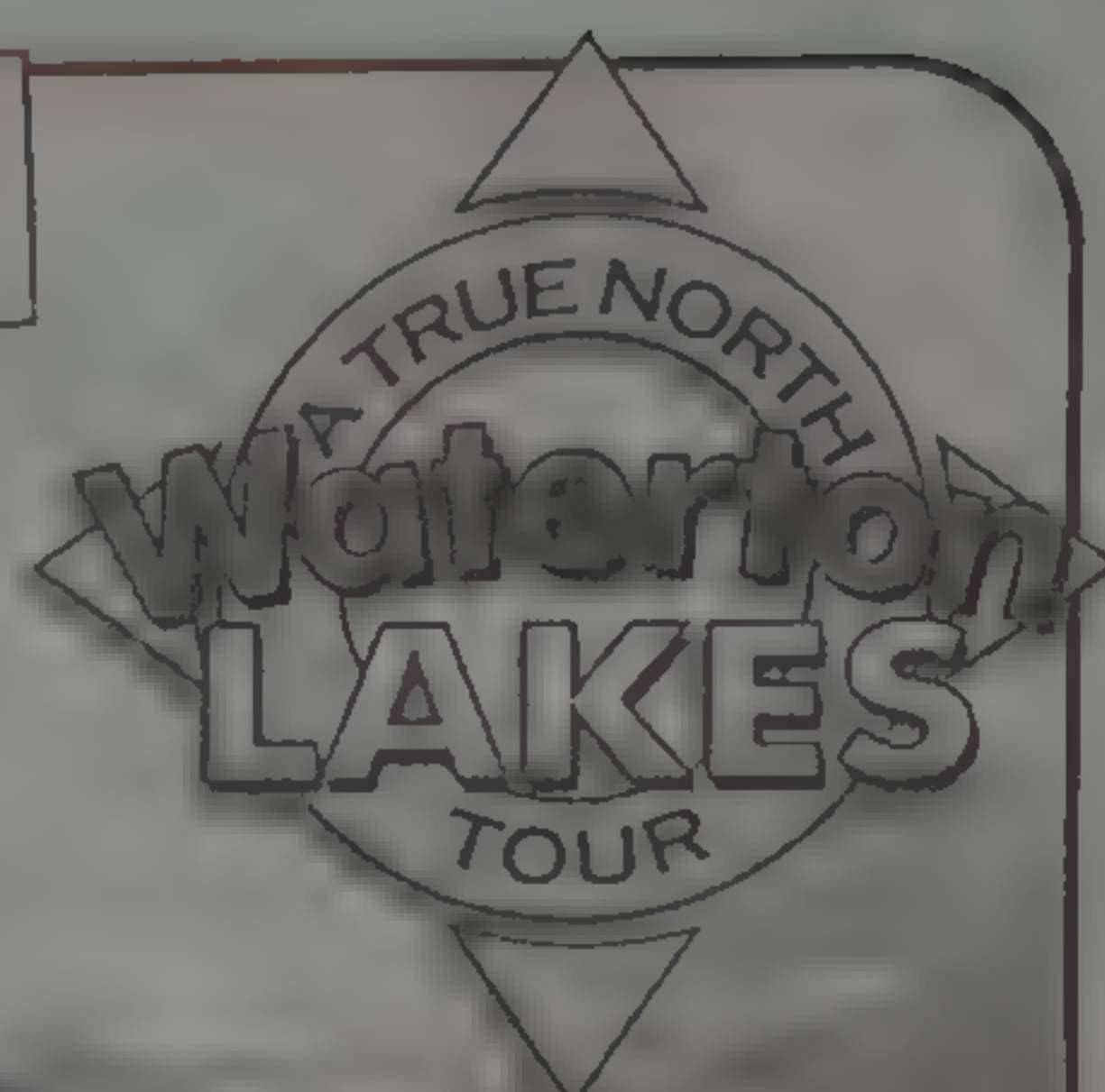


## GREAT OUTDOORS



## Wade into Waterton

"A delightfully informal approach"  
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Alberta's least-heralded national park is awash with varied landscapes, summertime activities

By STEVEN KENWORTHY

Tucked away in the extreme southwest corner of Alberta is the province's smallest and least-known mountain national park. In some ways, Waterton Lakes National Park is what Banff and Jasper used to be—and, according to many tourists I've talked to in the park, it's what they *expect* a Canadian mountain park to look like.

The actual town of Waterton, located in the heart of the park, is small, quaint and understated, leaving the spectacular natural surroundings as the main attraction. There are no Hard Rock Cafés or Earl's outlets in Waterton; instead, a handful of privately owned and operated restaurants, gift shops, lodgings and other services provide pretty much everything you'll need while on vacation.

One manmade structure that does stand out in Waterton is the Prince of Wales Hotel, a seven-storey building that sits majestically on a hill overlooking Upper Waterton Lake and the Waterton Valley. With its gables, steep roof and Swiss-style balconies, the Prince of Wales is impossible to miss as you near the Waterton townsite. It doesn't bowl you over with its size or grandeur like the Banff Springs—in fact, if anything, it appears dwarfed by the surrounding mountains.

Waterton's overall size, 525 square kilometres, belies its diversity. Compared to Banff (6,641 square kilometres) and Jasper (10,878 square kilometres), the park is a runt, but the variety of landscapes within Waterton makes it unique. When you enter the park on the east side via the only road that takes you into it, the surrounding landscape is relatively flat, semi-arid prairie grassland. But by the time you reach the townsite, about a

five-minute drive into the park, you've entered a totally different world of towering mountain peaks rich with plants and animals.

**THE DIFFERENCE** in moisture levels from the east to the west side of this tiny park is also amazing. While the park gate on the east side receives just 76 centimetres of precipitation annually, Cameron Lake on the west side of the park gets more moisture than any other place in Alberta, averaging 1,072 centimetres every year. Waterton is also one of Alberta's warmest areas in winter due to the frequency of chinook winds.

Because of the diversity in climate and landscape within its borders, Waterton is home to an incredibly wide variety of plants and animals. More than half of Alberta's plant species can be found in this small corner of the province because of the overlap of several different ecological regions. Prairie plants

## HIKING

from the Great Plains, Rocky Mountain plants from northern areas and coastal plants from the Pacific Northwest are all present in Waterton.

This overlap of mountain and prairie habitats also makes Waterton a wildlife wonderland. The park has more than 250 species of birds, more than 60 species of mammals, 24 species of fish and eight species of reptiles and amphibians. As you might expect, the diversity within Waterton makes it a great place to view wildlife and wildflowers. Bear sightings are a regular occurrence throughout the park and seeing deer and bighorn sheep wandering down the streets of Waterton is common.

**WATERTON'S BEST** recreational offering is its more than 200 kilometres of hiking trails. There's everything from subtle lakeshore strolls to spectacular mountain treks, and the beauty of it (for the weekend warrior, anyway) is that they're almost all day hikes. There are backcountry camping sites and a couple of trails that require a

few days, but for the most part Waterton's hikes are designed for day trips.

Waterton is connected to Glacier National Park in Montana as part of the world's first International Peace Park. Cooperation between the two parks allows for the joint management of the larger ecosystem, which both parks are a part of. UNESCO's World Heritage Committee has even recognized the cultural and environmental importance of the Waterton-Glacier International Peace Park by designating it a World Heritage Site.

**THE LAKES**, which gave Waterton its name, run from just inside the northern boundary of the park past the southern boundary into Montana. The largest is Upper Waterton Lake and the townsite sits on its western shores. Looking south down the lake you see an impressive view of rugged peaks towering over a vast lake that fills the valley below. Boat tours down Upper Waterton Lake on the historic M.V. International have been a Waterton tradition since 1928. The 73-foot-long boat travels from the Waterton townsite down to the Goat Haunt Ranger Station in the U.S. on the south end of the lake.

Hikers and sightseers used to be able to get off the boat at Goat Haunt and hike around in Glacier on the U.S. side. But due to post-September 11 border restrictions, Canadians were not allowed on the hiking trails last summer and may not be able to use them again this year. Other attractions in Waterton (one that you can access without leaving Canada) include a golf course, horseback riding, camping, scuba diving, windsurfing and water sports of all sorts. You may want to leave your Sea-Doo at home, though; motorized personal watercraft aren't allowed here. One item you *don't* want to be without in Waterton, however, is a windbreaker—the winds here often reach more than 100 km/h.

From Edmonton, Waterton is roughly a six-hour drive. It may sound long, but that's only two and a half hours longer than it takes to get to Jasper—and there's a reason they call them *long weekends*. ☺

In the southwest corner of Alberta, where the prairies spectacularly meet the mountains, is a lesser known area of stunning scenery, wildflower meadows and abundant wildlife...

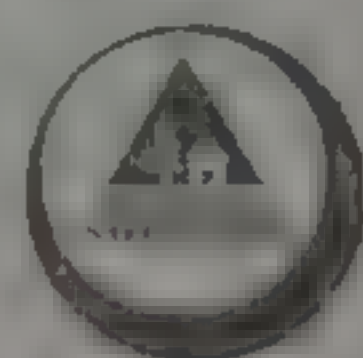
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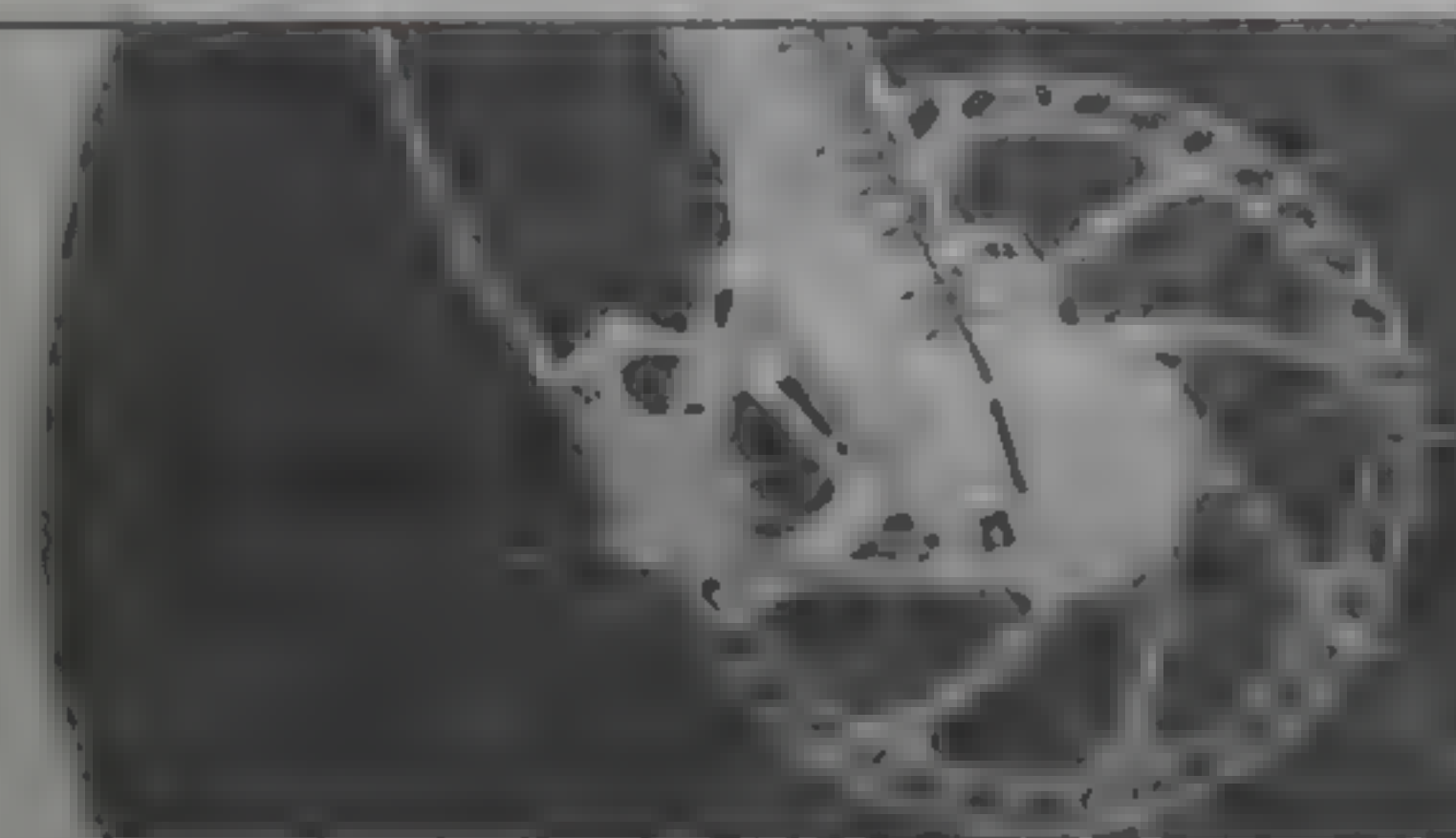
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BY DAVID DICENZO

### Weir science

Get the impression that Mike Weir would've been a huge success even if he hadn't decided to pursue a career as a golfer. His desire to win—and the mental toughness to go out and do it—are unreal. Of all the teams and athletes I've ever rooted for, none of them caused me as much gut-wrenching anxiety as the Brights Grove native did when he stepped over his putt on the 18th hole at Augusta to send the

2003 Masters to a playoff. I can't say I thought Mikey was gonna blow it for sure, but let's be realistic. A six-footer with so much on the line—I was bracing myself, my palms drenched, in case it lipped out. I think we claim to be more brash as a country these days than we did in the past, but if it ain't hockey or curling, we Canadians still tend to question ourselves. Can our boys and girls compete with the rest of the world on the most grand of stages? Thankfully, Weir was more confident than I was. He banged the putt into the back of the cup and strolled off to number 10, where he eventually finished off a teary Len Mattiace to win the tournament.

Let's put that victory into perspective. Mike Weir won the Masters. It's almost beyond belief. Hours later, I'd think about him tapping in on the playoff hole and a smile would come to my face. Granted, I'm short, Canadian and a lefty, so it's only natural I put all my support behind Mike. Yet I'm still in awe of what he did. Winning that tournament, arguably the most prestigious one in all of golf, elevated Weir into the upper echelon of Canadian sports. His winning the green jacket has been compared to the Paul Henderson's historic goal at the '72 Summit Series, Donovan Bailey's 100-metre gold medal at the Atlanta Olympics and Team Canada's satisfying shit-kicking of the American hockey team at

the Salt Lake Olympics.

"We love good news," says *Globe and Mail* columnist Lorne Rubinstein, who followed Weir around throughout his magical week at Augusta for a book he will soon pen. "We love to feel part of something bigger than ourselves."

Rubinstein (no relation to *Vue's* own illustrious news editor) hit it on the head right there. Yeah, the Masters is just a golf tournament. With what's been going on around the globe of late, a bunch of rich guys whacking at a dimpled ball should be pretty far down the list in terms of what's important. But it's not always about that. Like Rubinstein said, we love this kind of stuff. It's not a golf story. It's about human achievement—and, more importantly, the achievement of one of our own.

"There was a tremendous amount of excitement and a certain amount of anxiety," Rubinstein admits. "It was tense from the 11th hole on. The 13th hole was huge. When he poured that [birdie] putt in the middle of the hole, he just looked so solid."

Rubinstein says there was a large contingent of Canadians on hand to watch Weir on that special day in Georgia. They even serenaded him afterward with our national anthem. And the many Americans on hand began to root for him as well. That polite little Canuck with the funny waggle—he seems like a good kid.

Well, he is. I saw the way Weir conducted himself last summer at Wayne Gretzky's charity tourney here in Edmonton. He was great. And his golf game? My God, just watching a player of his size unleash such a powerful swing... Man, it makes you Masters-jacket green with envy. But what has made Weir the competitor he is—and consequently a fan favourite—is his tenacity. Weir earned everything that's ever come his way.

You're talking about a guy who holed out twice in a row on 17 and 18 to dramatically come back and win a tournament as a junior. His wife used to caddy for him when they were broke. He won PGA Qualifying School to earn his PGA Tour card, the most grueling week any golfer could possibly imagine. His first tour victory came on home turf when he won the now-defunct Air Canada Championship in B.C. (also holing out on the back nine of the final round for a huge eagle). Weir then won two more big tournaments before struggling in 2002, when he tried to dump the waggle from his game. All he did was rebound with two early wins this season. And then he won the Masters for his third, along with a spot atop the Money List. Even more amazing is the fact that he's come from behind in every victory, proving there's no quit in him whatsoever.

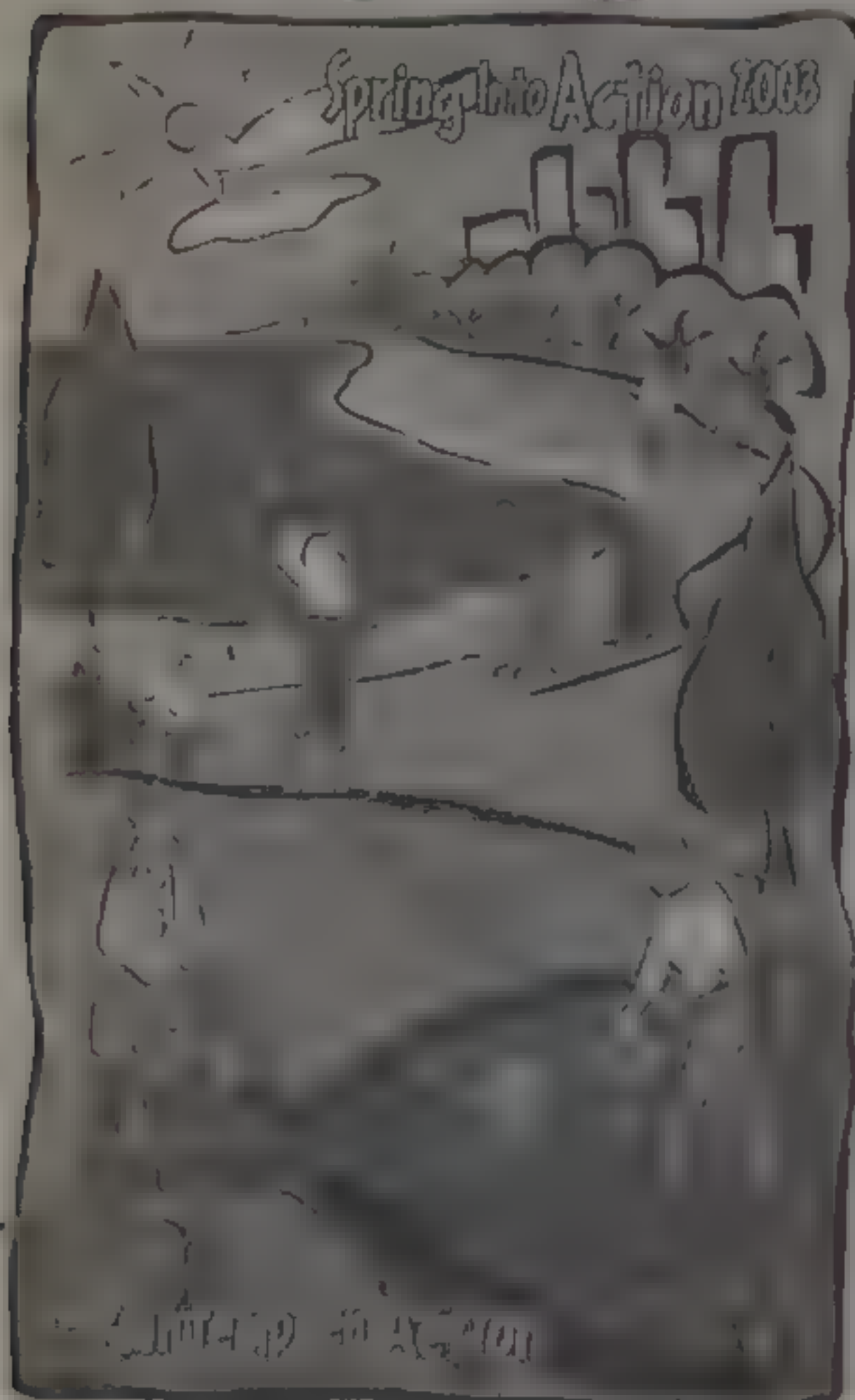
"He never changed his routine," says Rubinstein. The most common topic of debate after Weir's victory was what exactly it will mean for Canadian golf. "I'm fairly skeptical,"

says Rubinstein. "Will it lead to more players or cheaper golf? Will corporations pour more money into the game? I'm not so sure."

Fair enough. So the game might not necessarily grow as a result of Weir's incredible achievement. Where I think it *will* have the most effect is within individuals, people like myself who love the game and drew inspiration from Mike that Sunday. Canada has more golfers per capita than any place in the world. They love it. And because we have such a brutal, long winter, the itch to play needs a vigorous scratch by this time of year. Seeing our boy win that tournament inspired me. I can't wait to get out there and maybe test myself a little more. You know, push the limits—just like Mike. Weir was already a hero to many people before Augusta. "Now," says Rubinstein, "he's kind of a mega-hero." ☐



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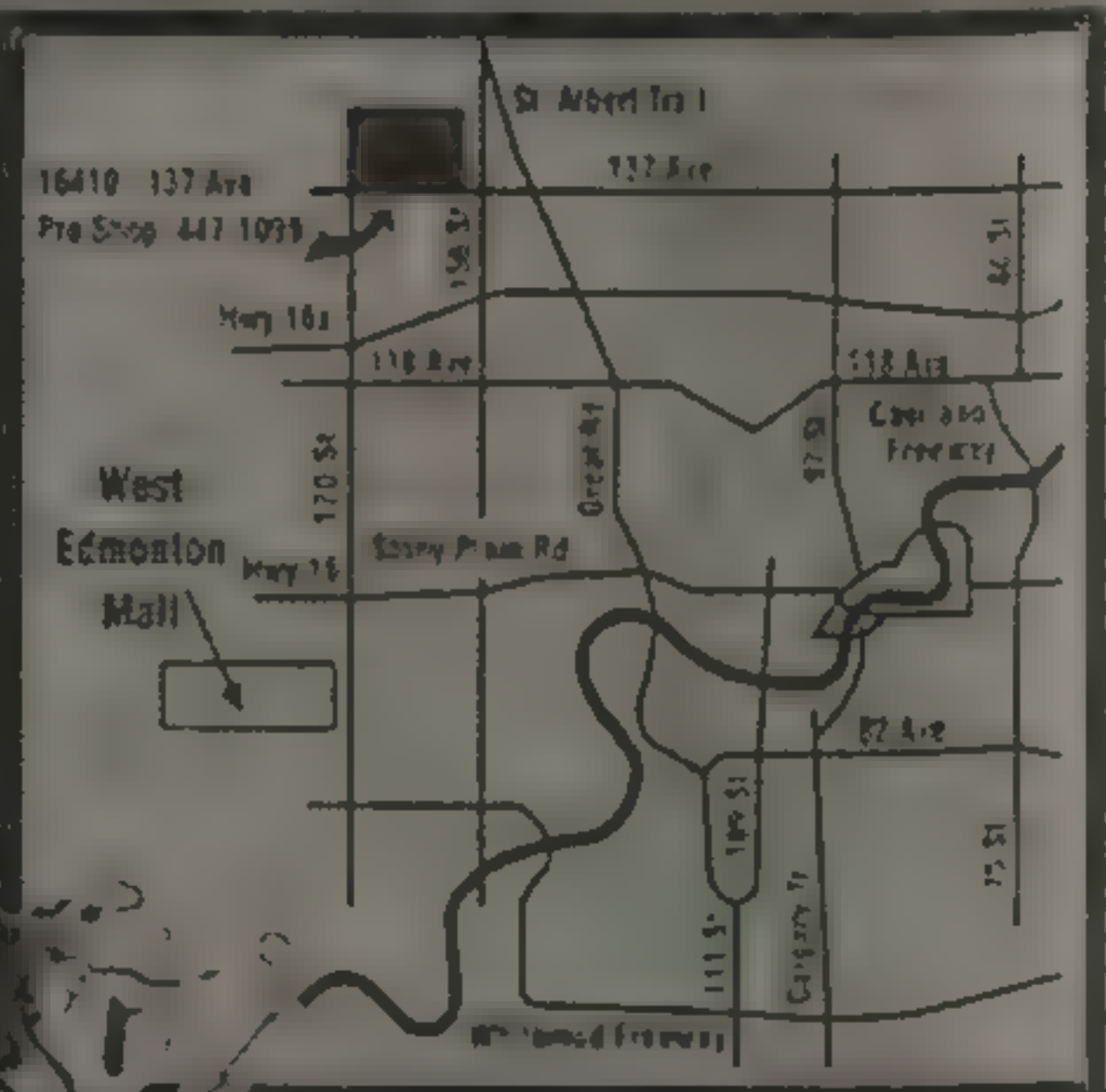
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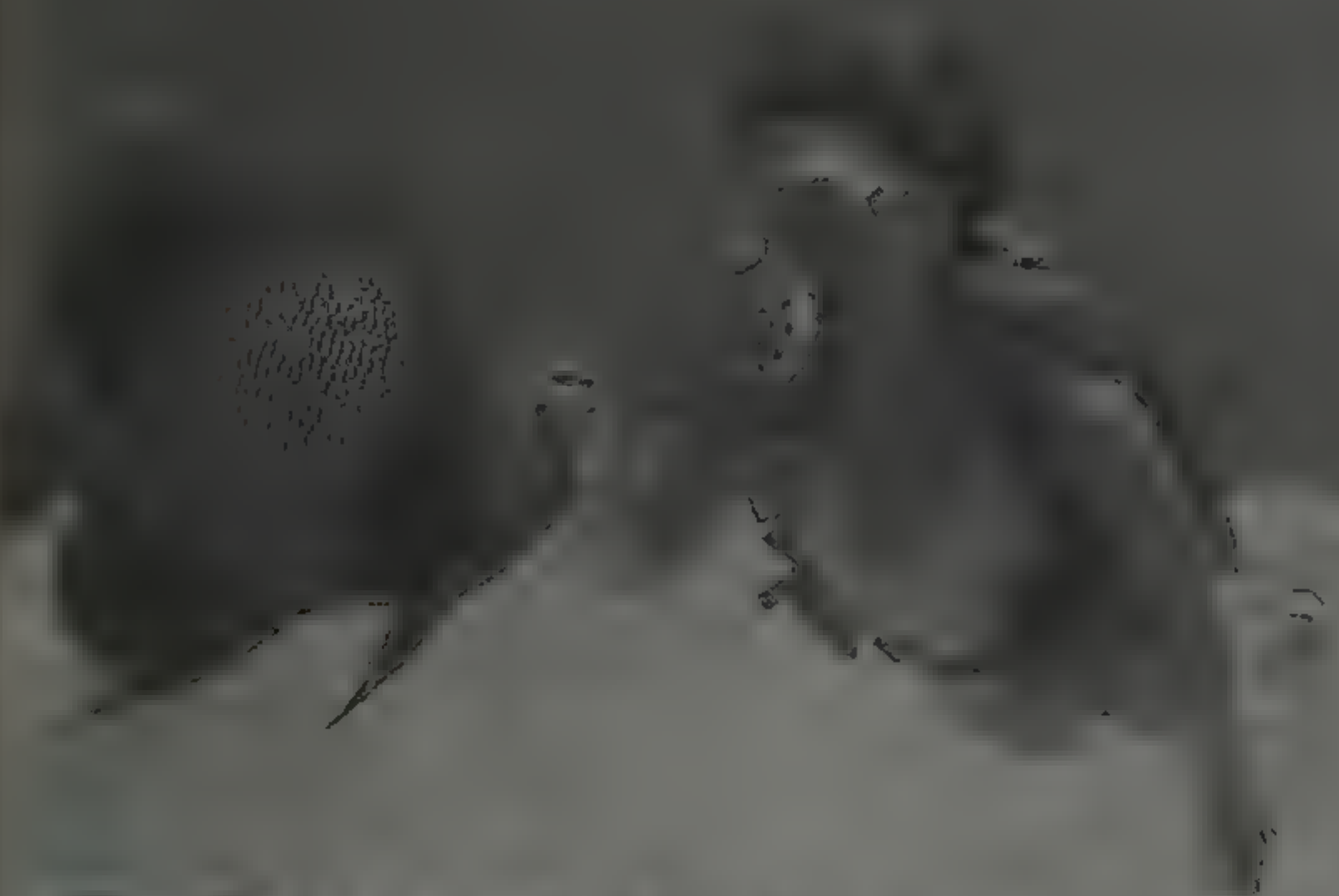
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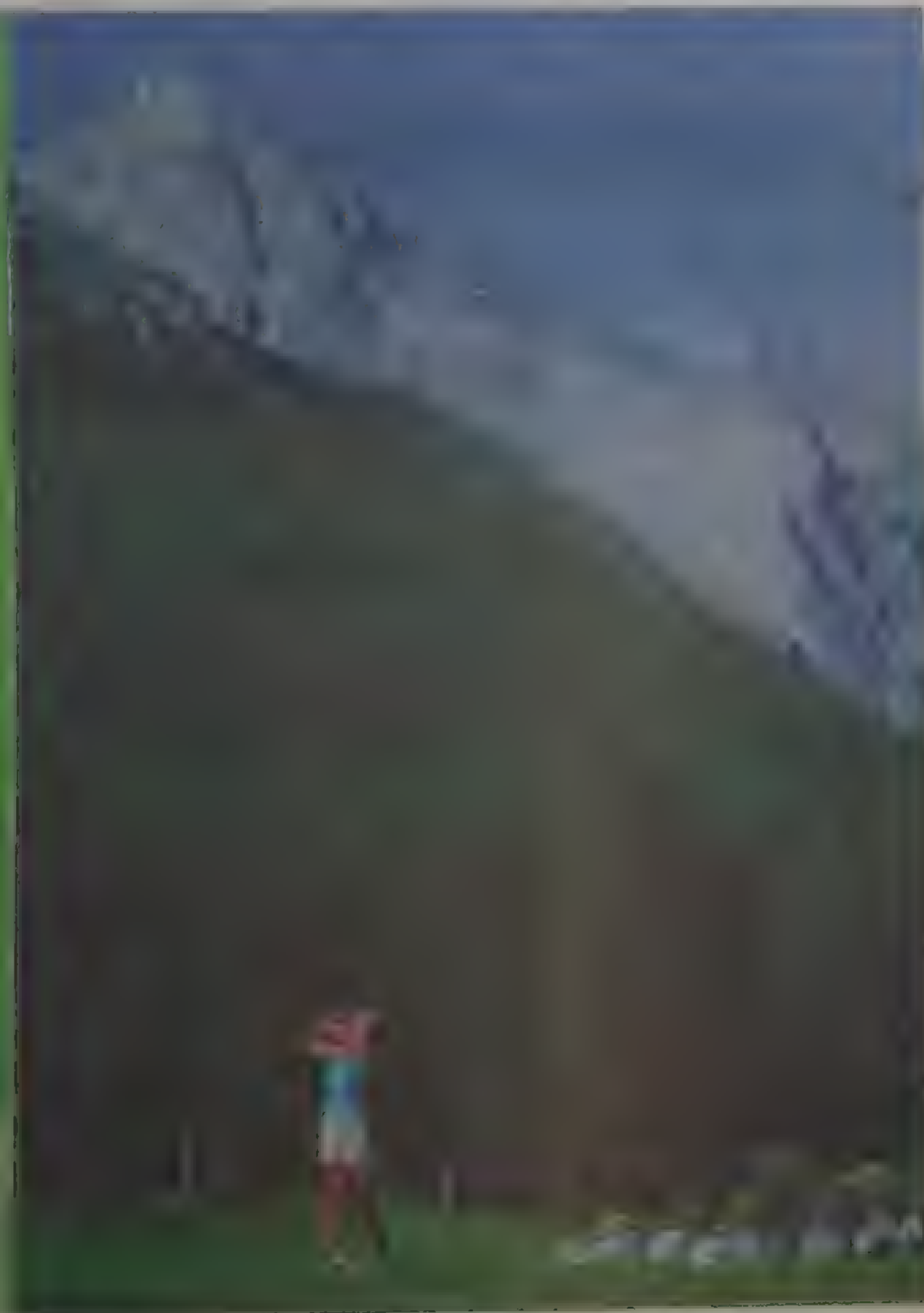
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# Runaway inflation!

Don't underestimate the ability of an inflatable kayak to negotiate whitewater

BY COLIN CATHREA

Several years ago, while watching one of the first of the now-ubiquitous eco-challenge adventure races, I noticed participants blasting through some wicked whitewater in inflatable kayaks. To most people, inflatable boats are for kids splashing around at the beach—and I used to share that belief. But as I quickly learned, these rigs come in high-end models that can deliver some serious whitewater adventure.

When I first saw Sevylor's Tahiti model, I didn't think a manufacturer best known for making kids' toys and dinghies could produce a boat capable of handling Class III whitewater for around \$200. That assumption was put to rest with a little background research. These boats can withstand quite a beating and can get you down some pretty wild rapids. They're also good for a leisurely cruise through the mountains or a gentle paddle around the lake if that's more your speed.

After three years of paddling,

these boats have taught me a lot—and they've taken my family, my friends and me to places we never would've seen otherwise. Our first excursion last year was on Father's Day, when we headed to the upper Red Deer River. With the snowfall we had last season and the warm weather preceding our trip, the river was too dangerous for our skill level. We met up with a canoe club from Edmonton and asked if they had tried the easier part of the run. One guy pointed to three damaged canoes on their trailer and said they weren't going back in. There were huge logjams on the water and the

## BOATING

river was spilling over its banks, so our inflatables were out of the question. There were, however, advanced paddlers navigating the river in high-end "River Runners" that seem like they can withstand just about any level of punishment.

We decided to head over to the Panther River just down the road and asked the proprietor of a horseback riding operation about the river. He looked at our inflatables and told us we should be fine. He was familiar with our boats because he'd been taking a group of Germans to the head-

waters of the Panther by horseback for the last few years. Other than using a helicopter to shuttle in hard-bodied boats, these inflatables are the only way onto that stretch of the river. But the route begins well into Jasper National Park and takes two days. Not feeling ready for a run that grueling, we drove about 10 kilometres to Sheep Creek and put in. This is Class II water when the river is at average flow, but with the water level up we had to negotiate some hard whitewater and debris. We opted for a horseback trip on Sunday and decided to call it a weekend.

OUR NEXT TRIP was to the Kettle River in south-central British Columbia. Because the cruising was so easy, I took almost everyone in our cabin community out for a paddle. We stopped after each set of rapids and pulled out plenty of fine rainbow trout. (The picture accompanying this article was taken during my brother-in-law Neil's first descent in a kayak.) On the same trip, we drove across the border to United States and

paddled for a few hours to the Orient Bar (where Neil and I had a cold one while waiting for our wives to pick us up). It was an excellent day, except for the border guards who gave us the third degree about the "brush" under the truck. We tried to explain that we had been scouting the river, but they seemed to think we were going to smuggle a thermonuclear device into their country. (And this was *before* America launched its attack on Iraq.)

I've gone on a couple of other runs that are perfect for scenery. The Athabasca River above and below the Jasper townsites is a beautiful, leisurely cruise; so is the Fraser River past Mount Robson. The views of Robson are incredible, and it's fairly easy to overnight with one of these inflatables. Pick up a copy of *The Complete Guidebook to Whitewater Boating in the Central Rockies* for good detailed maps and run descriptions. It hasn't led me wrong yet.

**HAVE I WHETTED YOUR APPETITE?** (Or should I say "wettet"?). Check your favourite search engine on the Web and you'll find an incredibly wide array of inflatables ranging from low-end boats to full-scale, high-pressure, foam-bottom, self-bailing beauties that can handle anything. If your

taste runs to open water, you might be happier with a folding kayak or canoe, but if you'd like to run whitewater rivers an inflatable could be just what you need. My choice for getting into this sport was made out of convenience. These boats can fit in your apartment closet or the trunk of your car and still take you anywhere you need a boat to reach.

After picking up an inflatable, I augmented my fleet with a two-person kayak, although I like to pilot it solo so that I can pack extra gear into the fore and aft in dry-bags. This gives me a good deal of maneuverability and I can take overnight gear for camping. After adding a second boat to the family, we now have the option of bringing along friends on lower-end tours—or my wife, daughter and I can take off on two- or three-day trips.

When buying, decide how you want to use your boat and select a model to suit. As always, see if you can try before you buy. And when you go shopping, pay special attention to the quality of workmanship. Look carefully at the seams; they're the most crucial feature. It also helps to get a good pump—it'll really help take the white knuckles out of whitewater boating. ☺



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# SURF

**Tatchu**



# Crowd surfing

Escape the beach mobs with a charter excursion

BY JORDAN JUNCK

The serenity of what looks like 50 silent Buddhas floating around in the ocean is shattered as the first in a set of waves rolls in. The neoprene-clad Zen masters spring to life, jostling and jockeying for position. This is, or has become, surfing on the west coast. With 50 guys out and three to four waves per set, a Zen-like patience and harmony with the surrounding elements turns to hostile aggression; it's every man, woman, kayaker, bodyboarder and surfer for themselves. With the huge increase in the popularity of surfing on the west coast, the number of people floating like Buddha—and hostile like WWE wrestlers—has increased exponentially in the past few years.

Tofino, on Vancouver Island, has become the Mecca for surfing on the west coast. With humble beginnings, from a small local crew of surfers, artists, musicians, natives and hippies, the area now boasts surf shops, schools, companies and annual surf contests. On an average summer weekend the population of the town is tripled by tourists, kayakers and surfers coming from all over the world. While Tofino has definitely become the heart of surfing on the west coast, many have begun to ask what has happened to its soul.

Surfing here is truly an esthetic experience. Cool, clean water clears the mind, the ruggedly beautiful coastline forms an awe-inspiring backdrop and the waves are truly world-class. While you're out floating around and waiting for the next wave you may see seals, whales, porpoise, eagles and even the odd ice chunk. It's not hard to see why everyone is out in droves—and why surf exploration charters are feeling the rush too.

Before running out and pestering local fishermen for a ride to a secret spot, there are a few things that you should know. One: fishermen look for fish, not waves. Two: a three-hour tour on a smelly fishing boat may turn into a 24-hour ordeal if you pass through a school of fish and, yes, you *will* be called into action. So what should you do first? Exhale, sit down, regain your composure and track down the pioneers in the industry. Tatchu Adventures is a company that runs surf charters to the outer islands off central and northern Vancouver Island. Based out of Tahsis (west of Campbell River), they operate year-round and offer personalized packages that combine surfing, hiking, camping and fishing to remote islands and waves.

Tired of slalom surfing through the crowds and watching three people take the same wave, I picked up the phone and got onto the next charter. I was in Tahsis by the following weekend with a surfboard under my arm and butterflies in my stomach. Strolling around logging towns with a surfboard definitely raises a few eyebrows among the locals. But recently it has become a more common and welcome sight with the

decline of the logging industry in the area, forcing the introduction of alternatives such as eco-based tourism.

In Gold River I met up with a few of the Tatchu crew and shuttled to Tahsis. After introductions and a short briefing Monica and Rene (two venture capitalist/surfer girls from Santa Cruz), Angus (a federal forestry scientist from Victoria), Francis and Jeremy (two local guides), Clay (the captain and owner), Tyler (the three-legged dog) and I cinched into float suits, packed up the expedition-style Zodiac and sped away towards the horizon with clockwork efficiency. The inlet was smooth sailing, yet as we neared the open water the swell increased until we hit the open seas with a three- to four-metre rolling swell and a one-metre chop. We were fearless explorers pushing the outer limits as we strode over the peaks of the waves and stunned, disoriented newborns learning to use our legs, scrambling to hold on as we slammed down into the troughs. Thoroughly shaken, but not stirred, we glided soaked and grateful into a smooth, calm-water bay lined with a left and right reef break wave.

For a surfer, watching waves line up and peel across the shoreline invokes a giddiness that motivates one into action. Like donkeys, we shuttled the gear out of the boat, peeled off the float suits and stretched on the neoprene layers, the whole while fixated on the metaphorical carrot. Within an hour we all had boards under our arms and were scrambling to the water. Paddling out just past the breaking waves I sat up on my board, looked around and exhaled. Atmospheres of pressure lifted and filtered away as my muscles and body released. All of the rushing, jockeying and aggression were gone. A smile washed over me as I drifted off into a momentary lapse of euphoria. I was interrupted by one of the crew: "Wow," he said. "This wave is perfect. You're set up, why don't you take it?" I swiveled around and began to paddle into the wave. With that statement, as simple as it was, we had not only travelled out to find great waves, but had also regressed to the humble beginnings of surfing on the west coast: good waves, good people, good times.

A few strong paddles and I popped up, gliding down the face of the wave followed by a few hoots and hollers from the crew. I paddled back out to watch the next few waves peel along with Monica and Rene on successive waves, giving them a good going over. We surfed most of the day and retired to the camp whipped. A brisk dunk in the fresh water creek beside our camp washed off the salt water before we devoured a gourmet meal, complete with wine, prepared by the guides.

The itinerary for the following days followed the same pattern—wake up, eat breakfast, surf, eat lunch, surf, eat dinner, relax by the campfire. On the third day we hiked down about an hour to another beach and waterfall with a good beach break to surf. Some of us surfed, some explored and looked for glass balls, some read and lounged on the beach in the sun. We took a fairly casual approach to the day and indulged our interests, as should happen in such an environment. The spectacular beauty of the coastline is captivating and it's enough to just sit and revel in the surroundings. Kilome-

tres of sandy beaches dotted with sand dollars sprawl to the horizon. Weathered trees and sun-bleached driftwood border the beaches and offer endless opportunities for exploration. I felt as though I were five years old, wandering barefoot along the beach, turning over rocks, driven by curiosity.

During the four days we surfed a variety of breaks. Mainly we surfed a right reef break that lined up and broke into a bay. This was the "front yard" for the camp as it was a stone's throw away. We surfed a left reef break, a river mouth

and a beach break. On the last day we took the boat and scoured the coastline searching for a few new spots. We picked a wave that broke inside of a small bay, hopped off the boat and paddled over for a few waves in a spot that had never been surfed before and still remains nameless.

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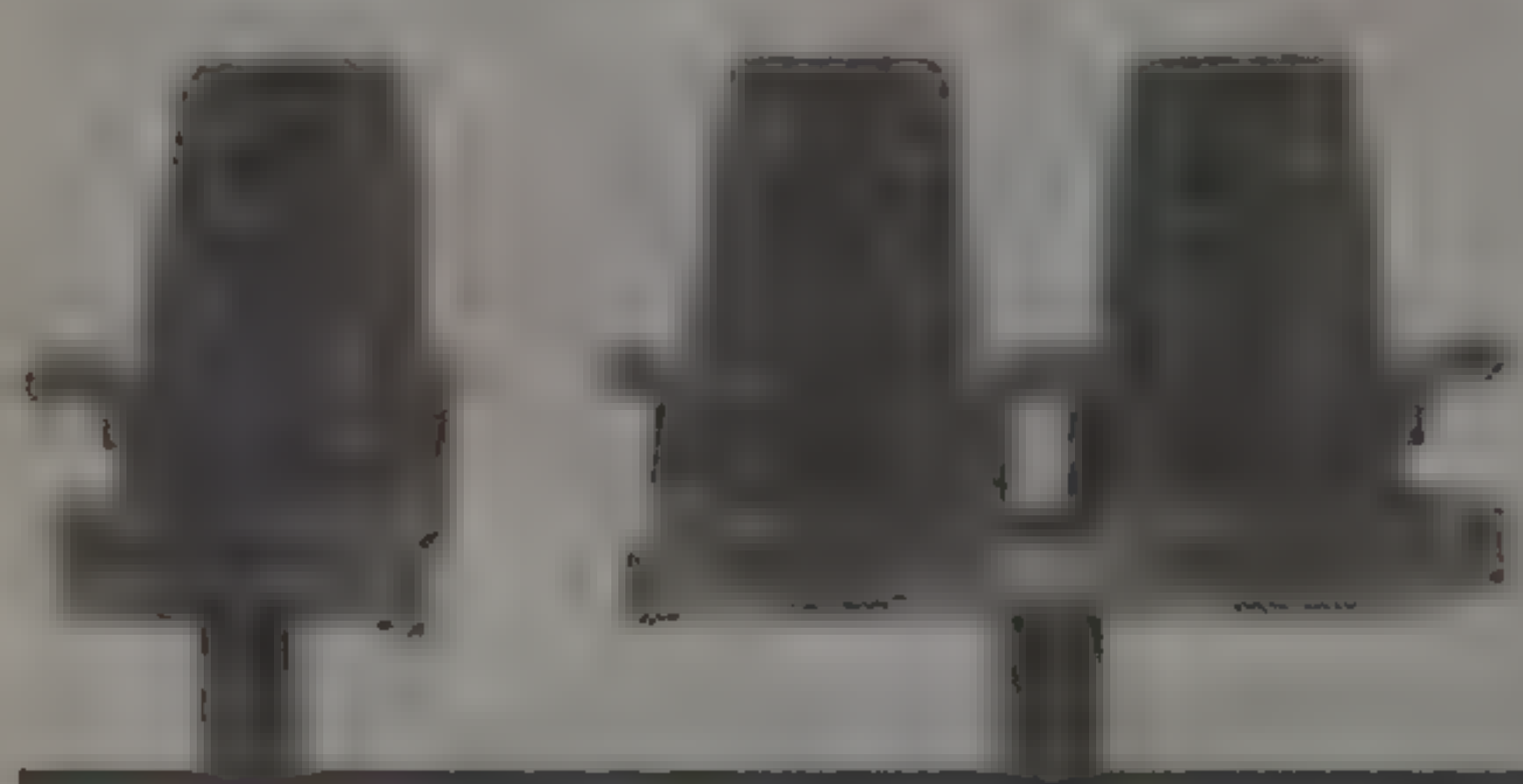
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## GREAT OUTDOORS



Former coal-mining territory now has a wealth of bike trails to unearth

By STEVEN KENWORTHY

There's a bit of irony to the name Crowsnest Pass because, with the exception of the Frank Slide tourist stop, most people, well, pass right by the area without thinking much about it. It's a shame, really, because if you're looking for a mountain biking adventure in the Alberta Rockies that's limited only by how hard you want to work, Crowsnest Pass is the place to be.

While almost all other mountainous areas of the province are part of a park or otherwise protected, Crowsnest Pass is wide open for whatever sort of back-country cycling you desire. The area's coal mining history has left a series of roads and trails that spread out like a web across the rugged landscape.

And since biking is allowed everywhere in the Crowsnest backcountry, it's just a matter of givin' 'er.

The biggest problem you'll likely have upon first arriving in the Crowsnest Pass is *finding* the bike trails. For the most part, the trails are unmarked and it may require a bit of trial and error (as well as help from locals) to find what you're looking for. One spot that does have good biking and good signage are the Allison/Chinook trails on the west end of the pass. From Highway 3, the main route through the Crowsnest, there are signs directing you to the trails and the nearby campground. These trails

are part of a cross-country skiing trail system so there are plenty of signs

indicating your location. If you keep heading west on the Allison/Chinook trails you can ride through Deadman's Pass and into B.C.

**EXPLORING THE OLD MINE** workings and machinery scattered throughout the Crowsnest Pass backcountry can provide some of the best riding the area has to offer. The trek to the ghost town of Lille is a good ride that gets

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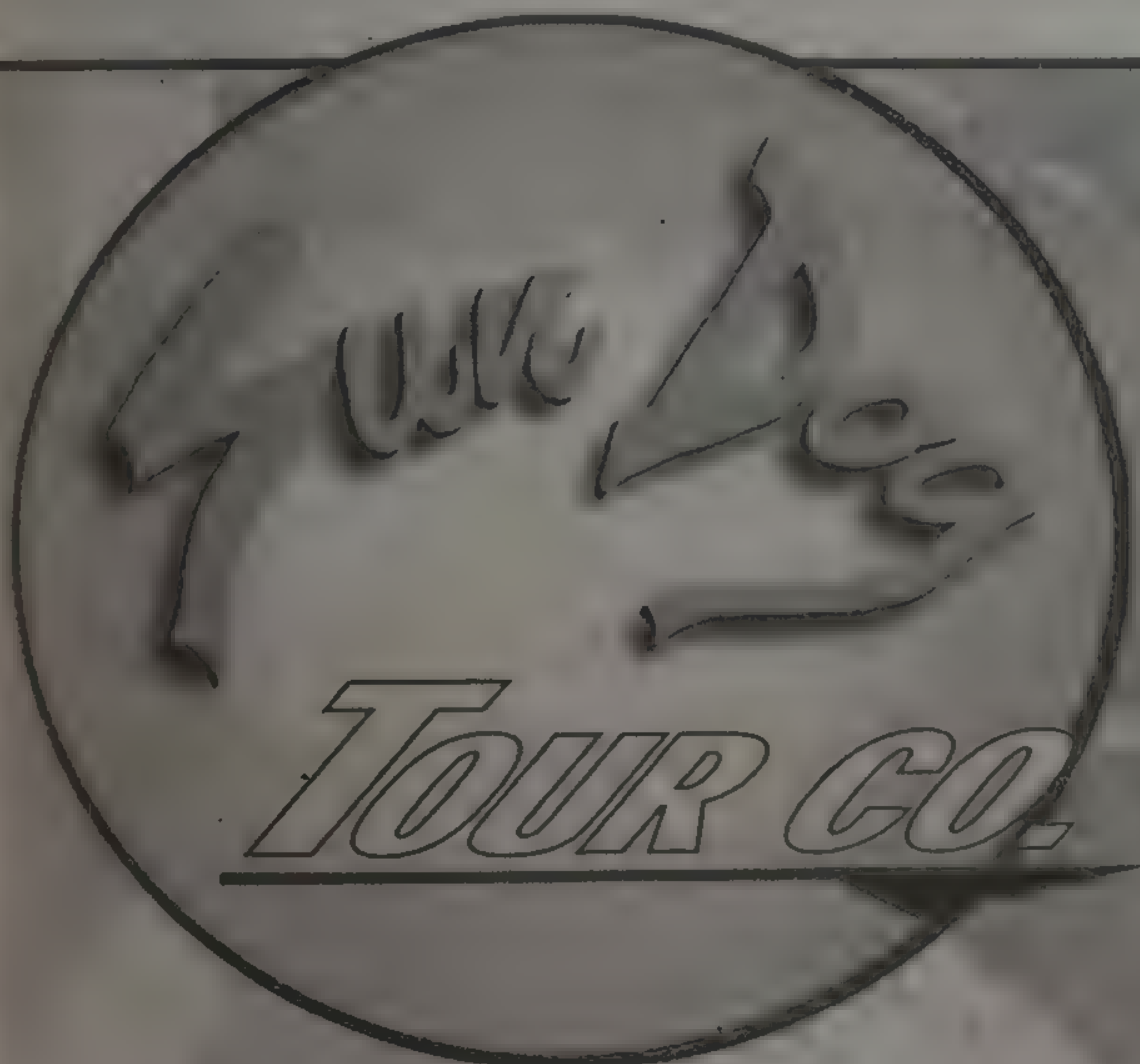
## GREAT OUTDOORS



you into the backcountry on a relatively easy-to-follow route. The town was a bustling little coal mining community of 400 following the turn of the century, boasting a hotel, hospital and several businesses. All that remains today are the foundations of some of the buildings and the coke ovens, which turned otherwise unusable coal into fuel for smelters. For information on how to get to Lille and other historical attractions in the Crowsnest Pass, visit the Frank Slide Interpretative Centre. Not only does it have a great view over the incredible landscape of rubble left by the 1903 landslide that wiped out a portion of the town of Frank, but it's also the best place to get dependable

information.

If you're up for a challenge and are confident you can get back to where you started with a minimum of assistance, take off on any of the trails that suit your fancy. Snowmobile staging areas are good places to start but are definitely not your only choice. Feel free to jump on the trails wherever it looks good. One thing to remember about biking in the Crowsnest Pass, though, is that the lack of trail restrictions is a double-edged sword. The open-door policy means dirt bikes and quads are allowed on the trails too. And rightly or wrongly, they have as much of a right to be on the trails as cyclists. ☐



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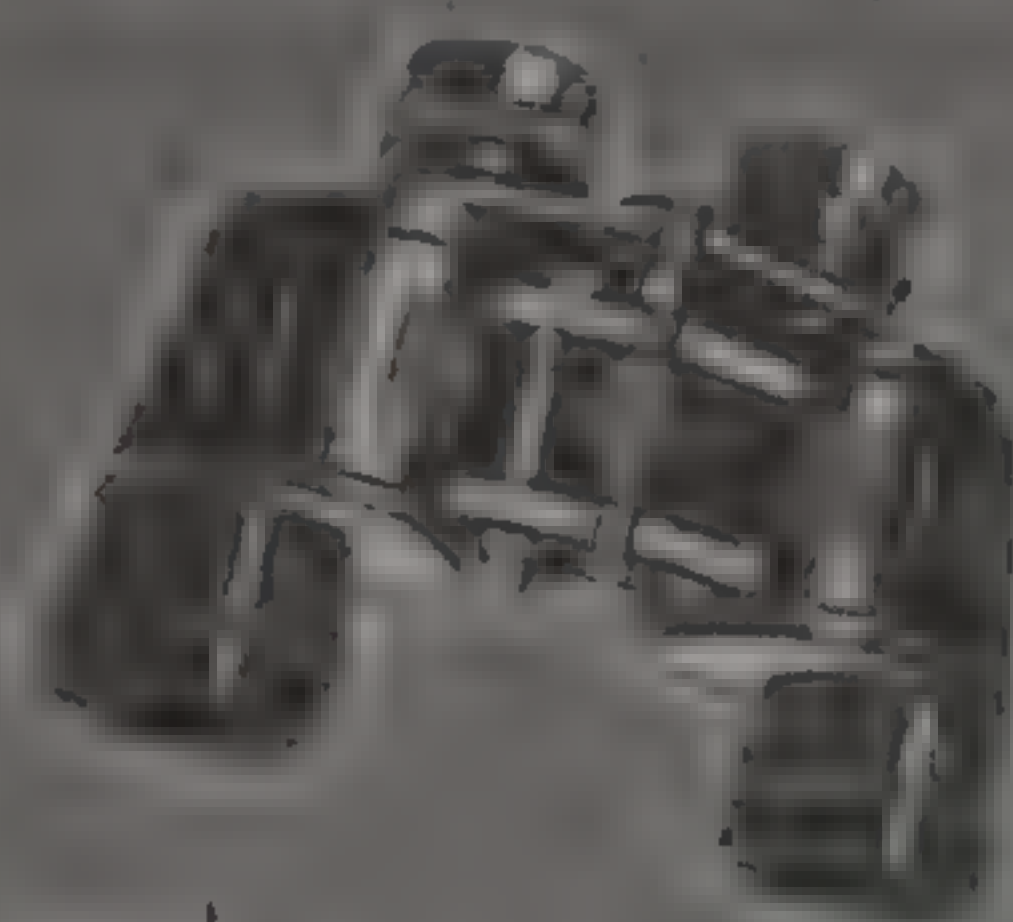
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# SUN

## LIVE MUSIC

**CAPITOL HILL PUB** Open stage hosted by Backstreet Rob and Co; 2-5pm

**FOX AND HOUNDS** Coco, Cross, Lobotomy

**RITCHIE UNITED CHURCH** Jazz and reflections: PJ Perry Quartet; 3:30-5pm; collection at the door

**SIDETRACK CAFÉ** Punchline Scramble: Superhoney; \$6

**SEEDY'S** The Weekend, The Faunts

**URBAN LOUNGE** Old Strathcona Phoenix Fund charity fundraiser; \$15

## CLASSICAL

**BEULAH ALLIANCE CHURCH** From Gounod to Gospel: Georgina (Gina) Williams presents Vessels of Praise, string orchestra, African drummers, Voices of Praise (from Zimbabwe), Patrick Rose (tenor); 7pm; \$15/\$12 (children 12 and under); tickets available at TIX on the Square (420-1757)

**CONVOCATION HALL** Dr. Boris Kononov (piano recital); 8pm; \$20/\$15 (student/senior); tickets available at TIX on the Square (420-1757)

**EDMONTON ART GALLERY** Salon Series: Janet Scott Hoyt Quintet playing Schubert's Trout Quintet; 7pm; \$65; tickets available at TIX on the Square

**ROBERTSON-WESLEY UNITED CHURCH** Glorious Baroque: Alberta Baroque Ensemble; \$22/\$17 (student/senior)/\$5 (children under 12); tickets available at TIX on the Square

## DJS

**BACKROOM VODKA BAR** Moonlight Cinema: chilled beats and movies

**BLACK DOG FREEHOUSE** What the Hell: downtempo, funk with Trampoline

**CALIENTE NIGHTCLUB** Ladies Night: hip hop, R&B with Invoiceable, MC J-Money

**MAJESTIK** Breakfast at Tiffany's: hard dance, house with Tiff-Slip, Derkin, Anthony Donohue and guests

**SAVOY** French Pop: mixed with Deja DJ

**RUM JUNGLE** Industry Sundays: top 40

# MON

## LIVE MUSIC

**BLUES ON WHYTE** Mark Hummel; no cover

**SHERLOCK HOLMES (WEM)** Tony Dizon

**SIDETRACK CAFÉ** The Rowdymen; no cover

## DJS

**THE ARMOURY** Upstairs-house with Junior Brown

**BACKROOM VODKA BAR** Local Motive: trance, house, breaks with DJ Waterboy, guests

**BLACK DOG FREEHOUSE** Indie rock with Penny and the Jets

# TUE

## LIVE MUSIC

**BLUES ON WHYTE** Mark Hummel; no cover

**DRUID** Open mic with Chris Wynters

**FOX AND HOUNDS** Closing down party: Some Won Spit, Blacken, Indian Police

**O'BYRNE'S** Shannon Johnson, Maria Dunn;

9:30pm

**SHERLOCK HOLMES (DOWNTOWN)** Dave Hiebert

**SHERLOCK HOLMES (WEM)** Tony Dizon

**SIDETRACK CAFÉ** The Rowdymen; no cover

**YARDBIRD SUITE** Tuesday Jam Session: The Jerrold Dubyk Combo; 9pm show; \$3

## CLASSICAL

**ALBERTA COLLEGE OF MUSIC** Quartetto Gelato; 8pm; \$25/\$15 (student/senior)

## DJS

**BILLY BOB'S LOUNGE** Karaoke and DJ Tues with Run Riot Professional Music Productions

**BLACK DOG FREEHOUSE** Viva Le Rock: indie rock

**BUDDY'S NIGHT CLUB** Top 40 with DJ Stephan

**CALIENTE NIGHTCLUB** Bashment Tuesdays: Hip hop/R&B/reggae/dancehall with Bomb Squad, DJ Invoiceable

**MAJESTIK** DJ Karaoke: open decks with Derkin

**ROXY ON WHYTE** Hip hop with DJ Vadim (UK), with the Russian Percussion, First Rate, Shortround and Echo

**STARS NIGHTCLUB** Tattoosdays: Alternative, metal and grooves with Timn and DJ Dr. Rockdablok

# WED

## LIVE MUSIC

**ATLANTIC TRAP AND GILL** Open mic with Kimberly MacGregor; 8pm

**FOX AND HOUNDS** The Johnsons (Bad Religion after concert party)

**NEW CITY LIKWID LOUNGE** The Irish Descendants, Northwest

Passage

**PLEASANTVIEW HALL** Northern Bluegrass Circle Music Society bluegrass jam; 7:30p m

**ROSSDALE COMMUNITY HALL** Little Flower open stage hosted by Brian Gregg; 8pm

**SHAW CONFERENCE CENTRE** Bad Religion, The Casualties, Closet Monster; licensed, all ages event; 6:30pm (door), 7:30pm (show); \$27.50; tickets available at TicketMaster (451-8000)

**SHERLOCK HOLMES (DOWNTOWN)** Dave Hiebert

**SHERLOCK HOLMES (WEM)** Tony Dizon

**SIDETRACK CAFÉ** The Rowdymen; no cover

**URBAN LOUNGE** Blind and Torn, Kybosh

## CLASSICAL

**ALBERTA COLLEGE OF MUSIC** Master class with Quartetto Gelato; 6pm; tickets available at the door

**CONVOCATION HALL** The Miraculous Turnip: Keith Bissell's Children's Opera presented by the Intermediate Orchestra with

the Cantlon Chamber Choir featuring Jeanie Kim (cello), Michael Massey (conductor); \$10/\$7 (senior/student), tickets available at TIX on the Square (420-1757), Edmonton Youth Orchestra (436-7932), at the door

## DJS

**BACKROOM VODKA BAR** Whyte House Wednesdays: house with Ariel and Roel, Winston Roberts

**BLACK DOG FREEHOUSE** Clitter Gulch: country, roots

**BUDDY'S NIGHT CLUB** Top 40 with DJ Stephan

**FILTHY McNASTY'S** Mix Tape Wednesdays: hip hop with Reece, C-Sekshon, Sonny Grimezz

**MAJESTIK** I Love Techno techno, tech house with Neal K, guests

**SEEDY'S** Waxx Wednesdays hard house, trance with DJ Tall Guy

**STARS NIGHTCLUB** Wet Wednesdays: Hip hop, R&B, soul with DJ Who and the Sound Crew, special MC guests

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**ARDEN THEATRE** 5 St. Anne Street, St. Albert, 459-1542

**THE ARMOURY** 10310-85 Ave, 702-1800

**ATLANTIC TRAP AND GILL** 7704-104 St, 432-4611

**BACKROOM VODKA BAR** 10324-82 Ave, upstairs, 436-4418

**BEULAH ALLIANCE CHURCH** 17504-98A Ave

**BILLY BOB'S LOUNGE** Continental Inn, 16625 Stony Plain Road

**BILLY BUDD'S LOUNGE** 9839-63 Ave, 438-1148

**BLACK DOG FREEHOUSE** 10425-82 Ave, 439-1082

**BLUES ON WHYTE** 10329-82 Ave, 439-5058

**BOOTS** 10242-106 St, 423-5014

**BUDDY'S NIGHT CLUB** 117258 Jasper Ave, 488-6636

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**DOUCETTE'S** 2nd Fl, 10120-103 Ave, 423-8982

**DRUID** 11606 Jasper Ave, 454-9928

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq, 422-6223

**ELEPHANT AND CASTLE ON WHYTE** 10314-82 Ave, 439-4545

**4 PLAY NIGHTCLUB** 10338-81 Ave, 433-7183

**FOUR ROOMS RESTAURANT (EDMONTON)** Edmonton Centre, 102 Ave, Entrance, 426-4767

**FOUR ROOMS RESTAURANT (ST. ALBERT)** 28 Mission Ave, St. Albert, 460-6688

**FOX AND HOUNDS** 10125-109 St, 423-2913

**HALO** 10538 Jasper Ave, 423-HALO

**HIGHRUN CLUB** 4926-98 Ave, 440-2233

**J.J.'S PUB** 13160-118 Ave

**JOINT NIGHTLIFE** WEM, 486-3013

**JUBILEE AUDITORIUM** 11455-87 Ave

**KINGSKNIGHT PUB** 9221-34 Ave, 433-2599

**LONGRIDER'S** 11733-78 St, 479-7400

**MAJESTIK** 10123-112 St, 423-3352

**NASHVILLE'S ELECTRIC ROADHOUSE** WEM, 489-1330

**NEW CITY LIKWID LOUNGE** 10081 Jasper Ave, 413-4578

**O'BYRNE'S** 10616-82 Ave, 414-6766

**ORANGE HALL** 10335-

84 Ave, 432-7077

**OSCAR'S PUB** 221 Chippewa Rd, Sherwood Park, 467-0052

**OTTEWELL PUB** 6108-90 Ave, 490-5000

**PLEASANTVIEW HALL** 10860-57 Ave, 434-5997

**POWER PLANT** U of A Campus, 492-8309

**RED'S WEM** Phase III, 481-6420

**RITCHIE UNITED CHURCH** 9624-74 Ave, 435-8170

**ROBERTSON-WESLEY UNITED CHURCH** 10209-123 St, 420-1757

**ROSSDALE COMMUNITY HALL** 10135-96 Ave

**ROXY ON WHYTE** 10544-82 Ave, 439-7699

**RUBY SKYE BAR LOUNGE** WEM, Bourbon St, 489-6789

**RUM JUNGLE** WEM, Phase II, 486-9494

**SAVOY** 10401-82 Ave, 438-0373

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## MUSIC



root  
down

By JENNY FENIAK

### Brook of the month

**AA Sound System • Sugarbowl Café (University) • Fri, Apr 25** The AA Sound System, the alter ego of Saskatchewan songwriter Ayla Brook, is sounding off again. This time, Brook and longtime drumming companion Marek Tyler will be joined by Lane Arndt, his laptop computer and acoustic bass. Brook has always been a creative character; his latest brainstorm is a theory explaining how folk music and electronica are basically the same thing. He describes his sound as "hick hop, reggaebilly and Calxico-esque," but as catchy as those phrases may be, they're a poor substitute for hearing the real thing for yourself. Brook's show this Friday will feature some of his endearing songwriting before he launches into instrumental collaborations exploring "old music in a new form." It's worth checking out.

### Trouser press

**The Town Pants • Sidetrack Café • Fri-Sat, Apr 25-26** It all started when the brothers Keogh went looking for their Celtic roots, hoping to relive the traditional music they heard as pyjama-clad youngsters in Ottawa at their parents' late-night kitchen parties. Duane Keogh explains how, after pursuing an acting career in Vancouver (including a high-profile appearance in that Molson Canadian ad about the guy whose quest for Canadian beer is accompanied by two musicians singing that old Proclaimers song—Duane's the one who winds up in boxer shorts), he missed music too much to go without it any longer and eventually convinced brother Dave and his band the Van Daemons to play a few West Coast dates.

They never looked back. An ad in Vancouver's *Georgia Straight* looking for a tin whistle player who could sing and play rowdy Irish drinking music was answered by Aaron Chapman, founding member of crazed, kilt-wearing Scottish punk rock group the Real McKenzies. "Aaron read [the ad] and thought it was a joke," Keogh says. "He honestly thought one of his bud-

dies had put it in there."

As the Town Pants, the trio ripped into their fast-paced brand of Celtic folk music, immediately recording their debut CD, *Liverrance* in 1998. The album made it to someone in Copenhagen who helped set up a three-month tour of northern Europe, rounding out the North American dates the band had already arranged. Their show in Stockholm was especially memorable for Keogh, as he shared the stage with a childhood idol. "I absolutely loved Iron Maiden when I was maybe 10 or 11," says Keogh. "Dave went into 'Number of the Beast' on the banjo and we all sang a couple verses from it, whatever we could remember [Iron Maiden] got a kick out of it, and then they came up and joined us on one and it was great!"

Their second full-length album, *Piston Baroque*, came out in 2000 shortly before Virginia Schwartz was secured as the band's permanent fiddle player. Having never gone longer than three months without touring, the Town Pants finally settled down this spring to work on their latest album, due out this fall.

As for the band name, it comes from a bizarre mistranslation of a Japanese adult film. "It really had nothing to do with pants or anything," Keogh says of the image on the rental box cover. "It just kind of meant that he gets around—you know, that everybody gets in his pants."

### Henry fuel

**John Henry • Black Dog • Wed, Apr 30** Immortalized in American folk and bluegrass music, the original John Henry symbolized the plight of the chain gangs and working men of the American south. His stories have survived the test of time, celebrated to this day by musicians everywhere, including an Edmonton honky-tonk country band that happens to share his name. John Henry is led by multi-tasking local musician John Henry Gorham, who started the group a year ago in order to polish off and record a smattering of his own songs. Having played around Alberta longer than, well, forever, Gorham has collaborated with some fine talent, eventually building groups with Thom Golub, Cam Neufeld, Dwayne Hrynkiw and Chris Smith. "I can jump in with those guys totally cold and know that really cool shit's gonna happen," he says. "I figure my job as bandleader is to sort of steer the puck, decide where it's going and pass it around."

Twang! was the last group Gorham fronted. The old-time country cover band ran aground nearly three years ago and since then Gorham has had "a lot of irons in the fire." This handsome, homegrown cowboy can also be found crooning away with Terry Morrison, rounding out bass lines with the Swampflowers and most recently gracing the stage with Shawn Jonasson and the Swiftys. Singing the praises of local recording engineer Scott Franchuk, Gorham has been slowly and steadily piecing together John Henry's first album and is planning for a release in October. ☐

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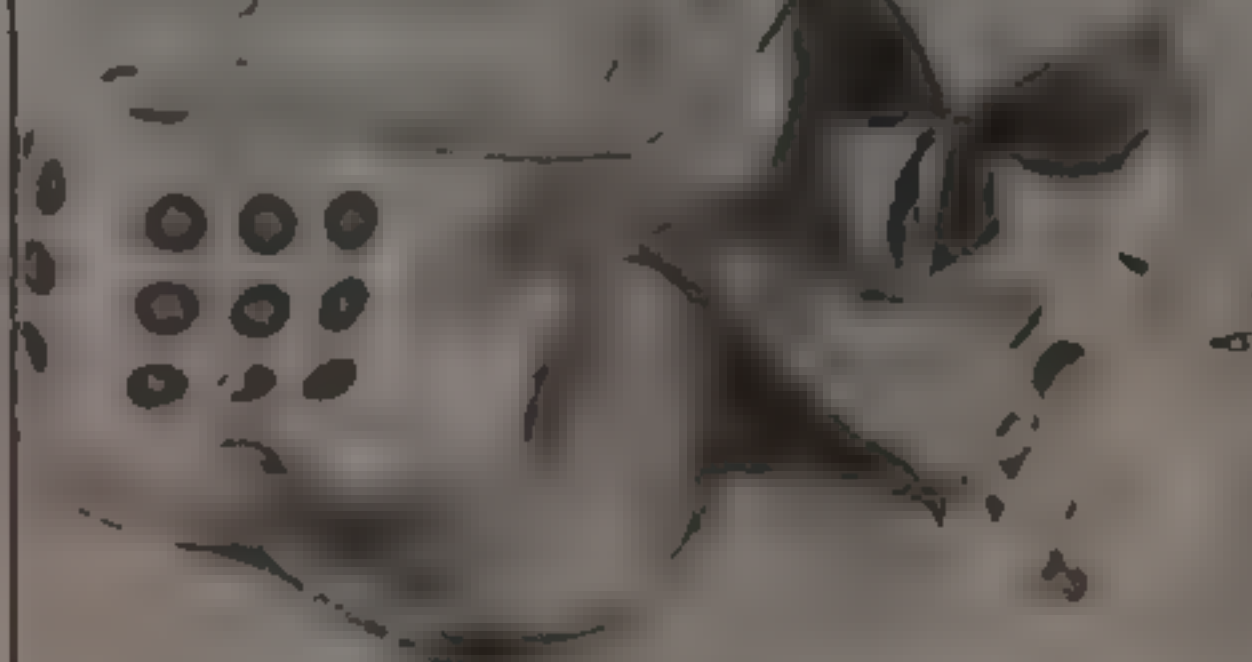


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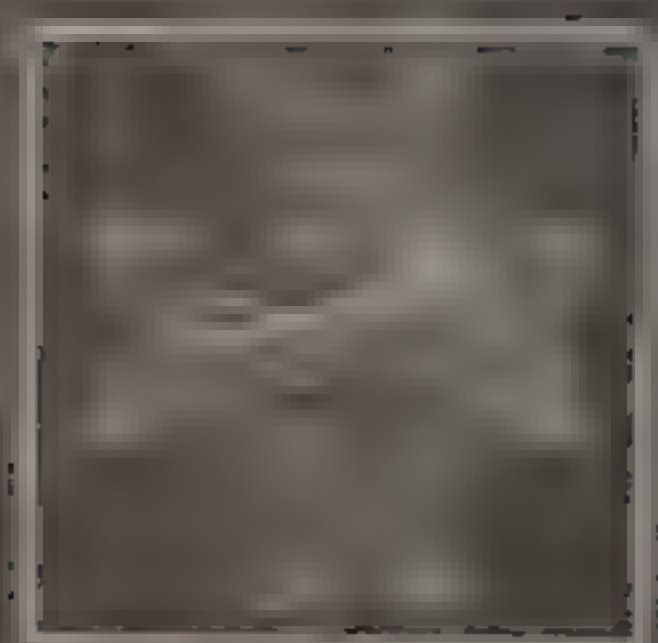
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Vance Yung

## Take this Gob and love it

Pop-punk favourites are touring with Avril and hawking their best album yet

By DAVE JOHNSTON

Yes, Gob is touring with Avril Lavigne. It's not a bad gig, when you think about it. Big crowds. Nice accommodations. Traveling across North America, Japan and Australia. In the words of vocalist/guitarist

Tom Thacker, "It's awesome."

Although the Vancouver band has been slugging away in the music game for years, it doesn't bother them to be opening for a young starlet who's seen her career skyrocket

**PREVIEW PUNK**

from Napanee, Ontario to the cover of *Rolling Stone* within a year. "We didn't start out to be the biggest thing in the world," Thacker says. "In the beginning, we were a band that want-

ed to do everything ourselves. I don't have any regrets about anything we've done. We could have gambled and gone for the major-label thing years ago, but we're a punk rock band and we've done our time sleeping on floors. That's what we've wanted to do. We wanted to be like Fugazi."

The group's talent for penning abrasive songs with pop hooks has won them a legion of loyal fans but, like Avril, it's generated an army of

SEE PAGE 47

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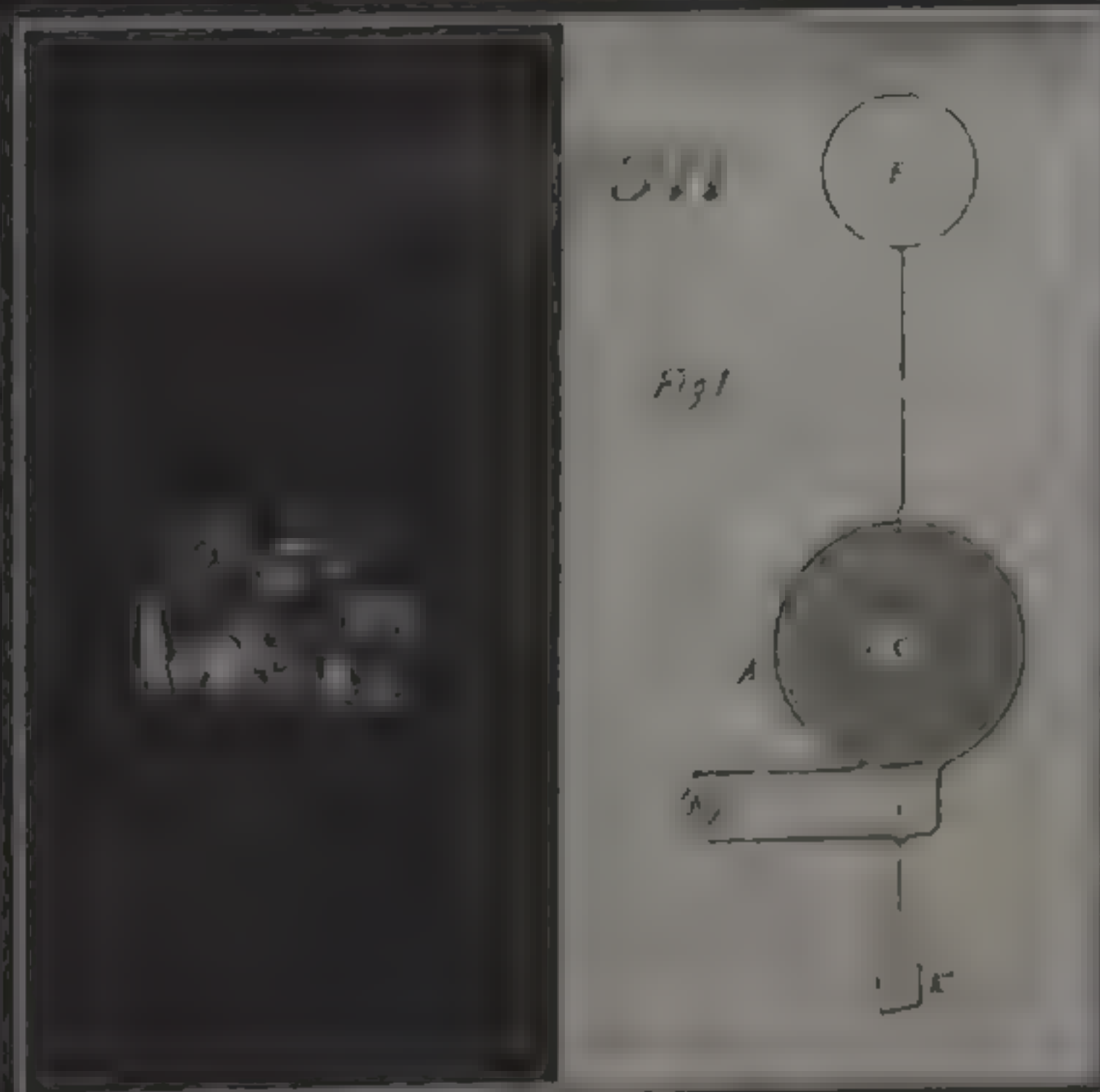
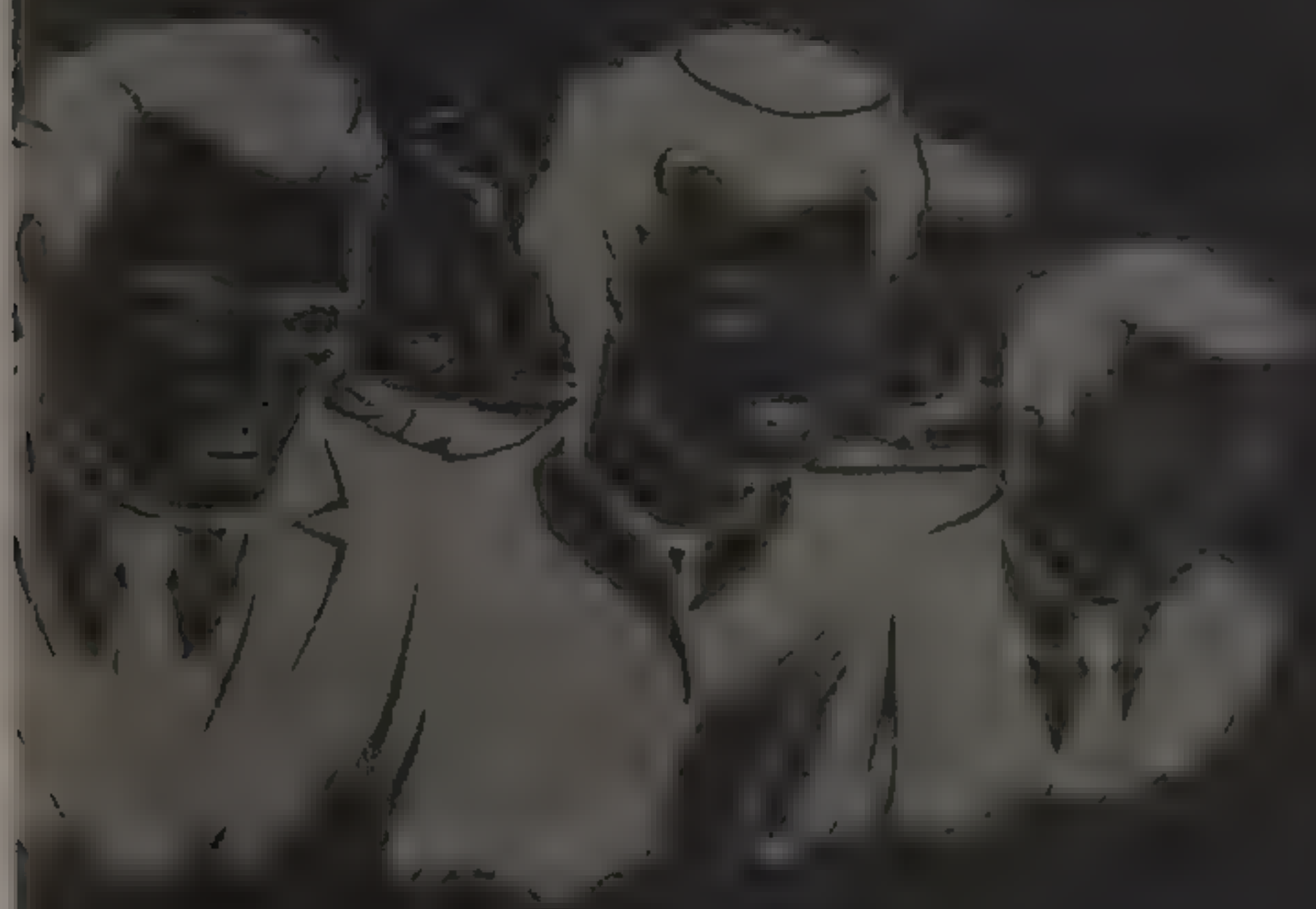
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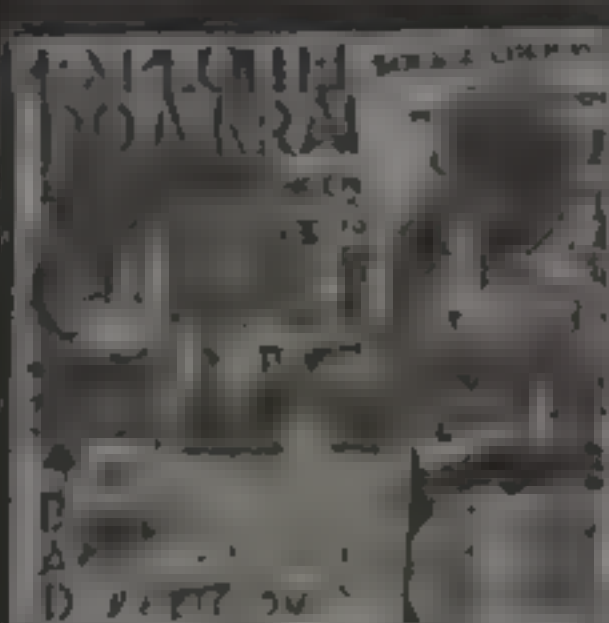
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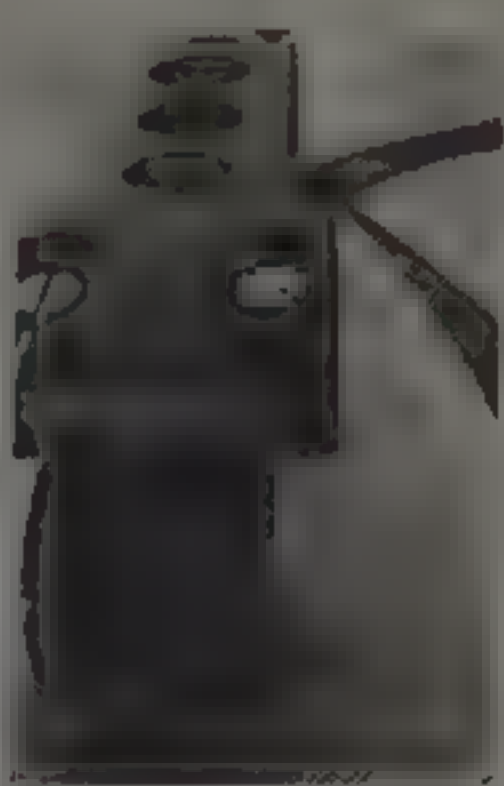
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## MUSIC



bpm

BY DAVID STONE

### The Futures market

**Futureshock 2003 • Y Afterhours**  
• Sat, Apr 26 (9:30pm) It's a common (and somewhat justified) complaint from many newbie DJs out there—there doesn't seem to be many chances to get a break in the scene. You spend hundreds of dollars on gear and records, you practice for hours every day and you record demos that never seem to get you anywhere. It's a plight that any DJ playing around town can sympathize with. We've all been there.

And things seem even harder lately, with the drought in large parties and little turnover among the major players. The only club that offers newbies a break on a big system is Majestik, and that's on a Tuesday night. Otherwise, only the most entrepreneurial of jocks can make their own opportunities—and sometimes that becomes a case of who you know and little else.

Kris Wilkinson can sympathize. For years, he's devoted his spare time to DJing and producing music, helping production companies like Mayhem and Happy Bastards, and lobbying hard for gigs. His name—Kristoff—has eventually shown up on flyers, but persistence and sacrifice have enabled him to generate a small following for his brand of hard, funky trance. His next ambition was to promote his own events.

Futureshock is the first party he's done on his own, and he sank a large chunk of his own change into it. Wilkinson doesn't mind, because the

idea of giving some local up-and-comers a break playing alongside established Alberta jocks in the form of a good-natured competition has already paid dividends. "There was some skepticism about this thing when the news first came out," Wilkinson says. "Once people saw that there were prizes, sponsors and names they recognized attached to it, there was a definite shift in the response."

Holding a competition was the only fair way Wilkinson could think of to choose who could play at Futureshock, and he made sure that there would be no discrimination based on style. Would-be players submitted mixes on CD, which were then judged and eliminated until a final list of 10 DJs was drafted to perform at the event. The quality and breadth of the results took Wilkinson by surprise. "It's going to be one hell of a competition," he laughs. "We got every style in the entries, except hip hop, and all of them were pretty good."

The finalists picked to play on Saturday night are: Matt Hatter (drum 'n' bass/jungle), Brian Passmore (tech-house), Flowbee (disco house), Mike McCall (HHC/hardcore), Saint Luke (house), DJ Lego (HHC/hardcore), Hellfire (breaks), DJ Heed (drum 'n' bass/jungle), Scott Jones (trance), and Tai'Shar (progressive trance/breaks). The playing order will be determined by a random draw, and the show starts at 10 p.m. sharp. They will be judged by an experienced and eclectic panel on criteria including skill, track selection, crowd reaction and musical direction.

The grand prize winner will not only walk away with gift certificates, a slot at an upcoming Y Afterhours event and a spotlight on CJSR's BPM radio programme (full disclosure time—it's hosted by yours truly), but they'll also become the first of what Wilkinson hopes to be a series of champions in other events in the near future. "If nobody gets a chance, the bottom falls out," he says. "If people can see a light at the end of the tunnel, they just give up. I'm doing this out of my own

pocket, because I want to see something happen in this city."

And in the name of fair play, playing hating will not be tolerated under any circumstances. "Anyone who makes fun of another competitor, whether they don't care for the music or whatever, will be disqualified," Wilkinson says sharply. "I was never a big fan of jungle, for instance, but the two mixes we got in this competition were really good and changed my mind about the music. This whole thing is supposed to be about music and community."

The party kicks into high gear after the competition, when the decks are turned over at midnight to several tag teams of Alberta's best underground DJs, who will slug it out in Y's two rooms until the break of dawn. Tickets are \$16 in advance, available at DV8, Foosh and Underground WEM. Doors open at 9:30 p.m. and more info can be gleaned from the Renegade Sound website at [www.renegadesound.com](http://www.renegadesound.com)

### Pure luck

When **Pure** closed its doors back in March, it didn't seem like Whyte Avenue would ever see the likes of the place again. After all, where else could you go and hear industrial music, disco and acid house while watching an ice carver? Or have a guy in a sarong serve you a Jello shooter while you bust a game of Twister with a bunch of strangers? It was a unique clubbing experiment, and it looks like it has a new lease on life.

Next weekend, **Pure** reopens at a new location down the street, in the old Muses location besides Beadworks (alley entrance, 10324-82 Ave). It's a much smaller location that their old digs (which also housed Rebar back in the day) but the intimate environment might work better for Samson Chui's unique social model. The party begins on Friday, May 9 at 9 p.m. ☐

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## Bad Religion

Continued from page 21

ticket sales to everything from homeless shelters to disease research foundations. Agreeing to donate a dollar per ticket at the Edmonton show took "all of eight seconds," according to the bass player.

"I don't look at it in a sense of what it does for the band," Bentley says of the group's charitable acts. "I look at it as 'I wish people would do something like that for me and my family.' If, God forbid, that something would happen to me or my family, that people would think the way I do. That's all it is—it's not about getting anything back for the band. The band is a hobby [to me]. This is no different than flying toy planes or playing poker."

**FOR BUNCH, THE GESTURE** is meaningful beyond words. "I'm a huge fan of the band," she says happily. "When I was growing up, bands like Bad Religion and the Dead Kennedys

introduced me to what was going on in the world, and when you're some suburban Edmonton kid, you don't really know a lot about the huge things going on around you. Bands like these opened my eyes and made me the person I am today. And now maybe I can help open the eyes of some kids who might not have known about this disease."

There's a potentially happy ending to this story, by the way. Over a year ago, Ma Banks's cancer slipped into remission. "Anybody that goes through a life-threatening experience like that, that affects your very core and everything you believe in, and you come out of that alive and positive, you're lucky," Bunch says. "She has a new outlook on life. She's independent and confident, but I think she sees everything as a day-to-day process instead of the big picture, which we all tend to look at until something like this happens." ☐

**BAD RELIGION**

With the Casualties • Shaw Conference Centre • Wed, Apr 30

## Gob

Continued from page 45

venomous detractors as well. One review of the band's latest album, *Foot in Mouth Disease*, called the band "closet environmentalists," charging that they're adept at recycling licks from Green Day and Cheap Trick. Thacker's opinion of *Foot in Mouth Disease* is decidedly different. "We've really grown as songwriters on this record," he says. "Every time we make a record, we put everything into it. We take all the records we've made into consideration, and records that we love as well. We don't contrive a record—we write songs, and we pick the best ones that we can."

From the Pink Floyd-esque "Fed Up" to the anthemic first single, "Give Up the Grudge," Gob has made a sonically imaginative and entertaining romp that could give other populist punks like Blink-182 a run for their money. "I do believe it's our best record," Thacker says. "I might say that every time, but I

believe it this time. Every song on this record is strong, and they stand out from each other. There's something different in each one."

**PART OF THE CREDIT** lies with producer Mark Trombino, who the band recruited after they heard his work on the last Jimmy Eat World album, *Bleed American*. "Once we heard *Bleed American*, we thought, 'Fuck, we've gotta work with this guy—he knows what time it is,'" laughs Thacker. "I looked him up on the Internet, and noticed that he had worked with a lot of other bands I liked—Rocket From the Crypt, Knapsack—records that I loved, and I had no idea he had worked on them.... We made a list of people we wanted to work with, and he was the only person on that list."

The band recorded demos in an old house they shared for a month, and the enthusiasm that greeted them at their new Stateside label Arista bolstered their confidence. "There was interest in us in the States, but Arista were interested enough to fly us out to New York," Thacker says. "We thought

it was weird—to us, Arista was this hip-hop label. On the flight out there, I read an article about Arista and [label president and CEO] L.A. Reid, and it said that they were the sixth most successful label at the time. That can't be a bad thing."

Sitting alongside Lavigne and Adema in the label's growing rock roster, the boys in Gob are content that they made the right decision. "It's not like we're going to be on a punk rock franchise label that'll have the big bands and the small bands—and we'll come in as a small band and be treated as such," Thacker says. "At Arista, we're our own entity."

It comes down to the root of what punk is all about. "We're doing what we want to do," Thacker concludes. "And what's wrong with doing what you want to do? We could be on a tiny punk label, but this gives us more opportunities and opens doors." ☐

**GOB**

With Avril Lavigne and Swollen Members • Skyreach Centre • Thu, Apr 24

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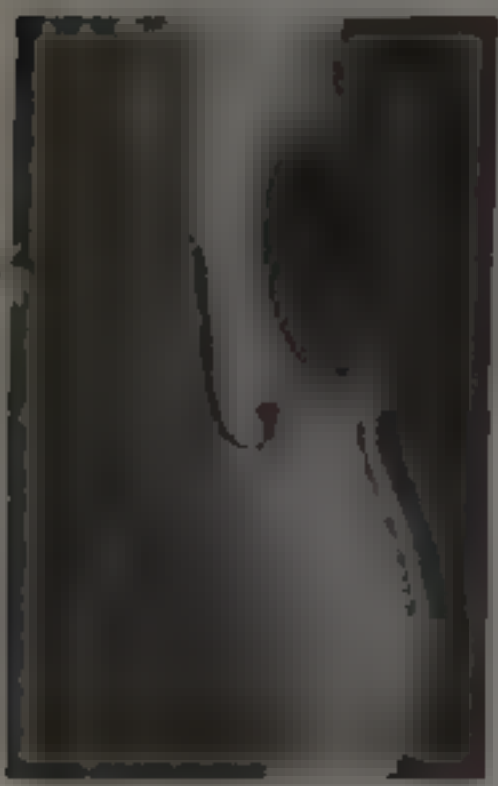
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## classical notes

BY ALLISON KYDD

### I'm into something Good

Pro Coro's *Good Friday at the Winspear* approached the sublime this year, with a choir that constantly outdoes itself buttressed by a powerful array of talent—Jeremy Spurgeon on organ and a small string orchestra, plus several ESO regulars on harp, timpani and trumpets. The production acknowledged the season without turning into sentimental pseudo-devotion, always a danger when you present sacred music to a mixed audience of "churched"

and "unchurched."

The selections also showed the relationship between liturgical music and words. The least familiar was *Phoenix*, by Episcopalian organist and composer Peter Hallock. While Hallock primarily wrote for specific parts of church services, this work is freer and more intuitive while still aiming for a sense of mystery and transcendence. It particularly exploits the expressive possibilities of the harp (Nora Bumanis) and cello (Colin Ryan), from romantic ripples to strength and precision.

Francis Poulenc's emotional *Motets pour un temps de pénitence*, which followed, combines tender melodies with moments of great intensity, and the "Tristis est anima mea" segment, featuring soprano soloist Janet Smith, has been described as "one of the most beautiful in all of Poulenc." The combination of organ and strings in Concerto in G Minor for Organ, Strings and Timpani was also very effective and apparently influenced by Maurice Duruflé, since Poulenc was not an organist himself.

If after hearing Pro Coro in this final concert of this season, professional-level singers are moved to try out for it, auditions are scheduled for this Friday and Saturday. Pro Coro employs 24 professional singers and presents six concerts a year. The new season starts on September 28 and has a strong British flavour, what with Haydn's *Lord Nelson Mass* (featuring soprano Svetlana Sech and bass Paul Grindlay) and a concert entitled *The British Connection*, to be conducted by Leonard Ratzlaff.

Pro Coro Canada must also be congratulated for its excellent program notes. In an attempt to cut costs, some organizations have opted for "live program notes." Sometimes this works well. For instance, oboist Lidia Khaner was disarming—and brief!—in an all-Mozart program for last week's Wednesdays at Winspear. Performing with Khaner were cellist Tanya Prochazka, violinist Alicia Au and violists Aaron Au and Rhonda Henshaw. The challenge of unrelieved Mozart—and there are three all-Mozart concerts coming up in June

with the ESO's *Summer Serenade*—is that the music can sound very much alike. One gets tired of imagining sprites dancing on manicured lawns or richly-clad aristocrats doing a rather clumsy imitation. To avoid this, Khaner matched a quartet where the oboe obviously takes the lead with a quintet where the oboe played the part of a violin and was more part of the ensemble, and fitted Mozart's unfinished Adagio for oboe and string quartet in between.

As compère for the New Edmonton Wind Sinfonia's *Wind Music From Around the Globe*, likable William Dimmer wasn't brief enough and risked political incorrectness when he justified the lack of anything Asian on the program. The pomp and bombast of the "Old Comrades March" by Carl Teike is one thing, but corny jokes are quite another.

The centrepiece of the program, Percy Grainger's *Lincolnshire Posy*, truly was "a bunch of musical wildflowers." Almost every instrument is highlighted at some point in the work, creating a variety

of moods and tone colours. Samuel Barber's *Canzonetta*, which featured veteran oboist Robert Cockell, was a little less successful. Barber's oboe lines, when one could hear them, were very beautiful, but the adaptation by Graham Kidd—the work was written for a symphony orchestra—seemed rather busy. What's wrong with just letting a beautiful melody be?

When it comes to melody, the ESO's Nutron Lighter Classics series promises a Hungarian and gypsy-inspired feast on April 24, with Liszt, Bartók, Brahms, Sarasate and more. Imre Palló is guest conductor and violinist Hanako Tanimoto is the soloist. Apparently there's a tuba solo in store at the Mill Creek Colliery Band's concert of British favourites, *Night at the Proms*, April 25 and 26, at Convocation Hall. On Sunday afternoon, Alberta Baroque features soprano Leslie Fagan; Sunday evening offers a choice between three pianists: Janet Scott Hoyt (Edmonton Art Gallery), Boris Konovalev (Convocation Hall) and Georgina Williams (Beulah Alliance Church). Too cruel! ☹

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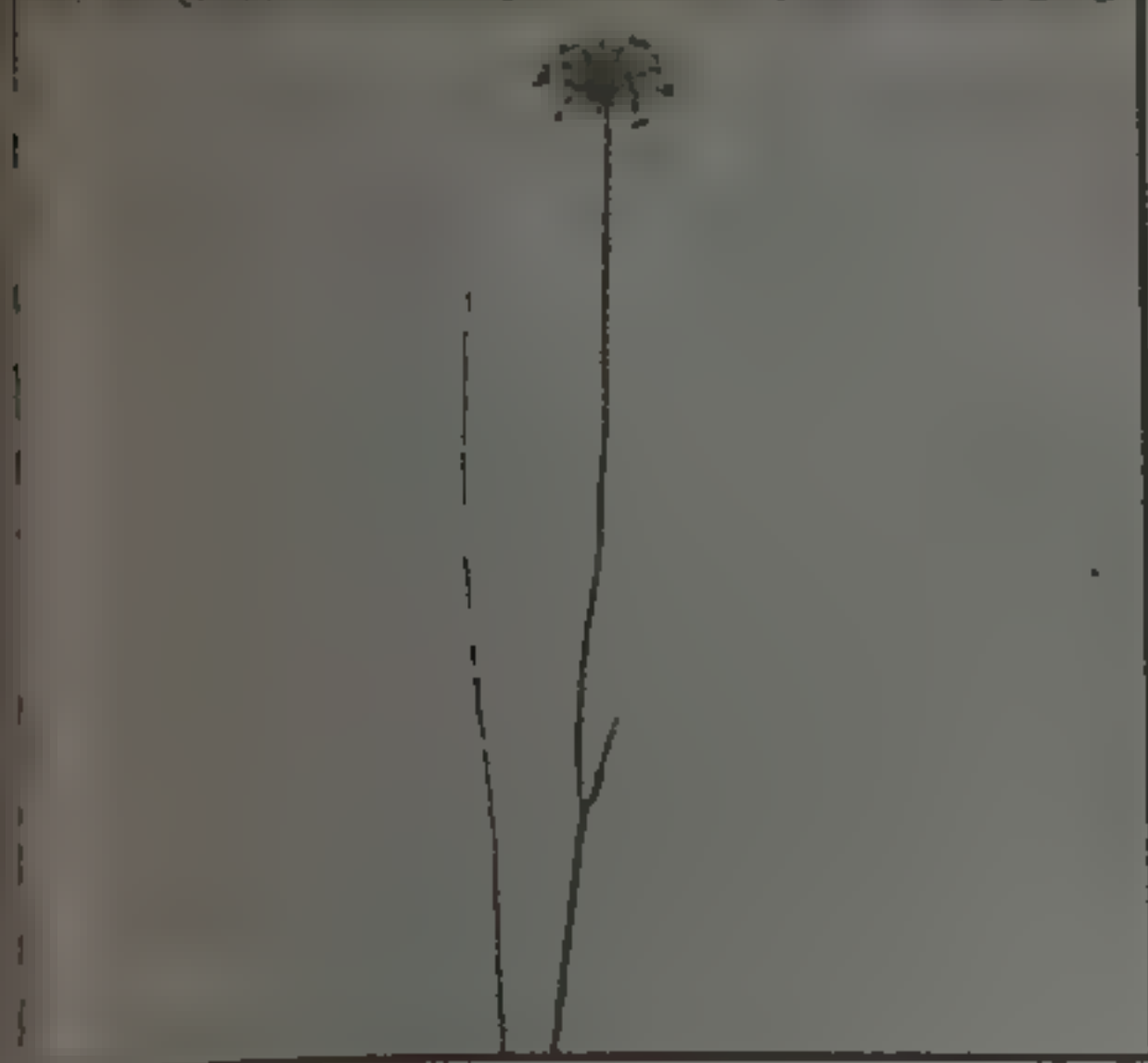
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# NEW SOUNDS

JAYHAWKS RAINY DAY MUSIC



THE JAYHAWKS  
RAINY DAY MUSIC  
(AMERICAN/LOST HIGHWAY)

From the Byrd-like opening strains of "Stumbling Through the Dark" (co-written by retro junkie Matthew Sweet) to the deceptively calm twang of "You Look So Young," Gary Louris and the rest of the Jayhawks have crafted an elegant—and welcome—comeback album that harks back to some lost era. *Rainy Day Music* is like that comforting old blanket you love to pull out on those afternoons when you want to chase away that lonely chill. Elegiac images of snowflakes, grey skies and glory days past dance through this golden production as the lyrical melancholy is countered by the catharsis of inspirational melodies and aching delivery. When you hear a song like "Save It for a Rainy Day" or the closer, "Will I See You in Heaven," it's like sitting with an old friend who speaks the truth, but says it with more affection than you could fathom. "With your love I am never alone," Louris sings on the latter, "won't you carry me?" With this album, you'll never have to wonder. ★★★★★ —DAVE JOHNSTON

ORIGINAL SOUNDTRACK  
A MIGHTY WIND  
(SONY)

It was nearly 20 years ago that Christopher Guest, Michael McKean and Harry Shearer collaborated on *This Is Spinal Tap*; Guest has directed three improvised "mockumentaries" of his own since then, but *A Mighty Wind* is the first one to feature all three core members of Spinal Tap, and once again they're playing a washed-up musical group. This time, they're a guitar-strummin', sandal-wearin' '60s folk trio called the Folksmen, whose albums *Singin'*, *Pickin'* and *Hitchin'* couldn't be further removed from the head-bangin' hits of Spinal Tap. (Spinal Tap wailed about a "Hell Hole," but the Folksmen prefer to croon cozily about "Old Joe's Place," where there's "a puppy in the parlour and a skillet on the stove and a smelly old blanket that a Navajo wove.")

The *Mighty Wind* soundtrack features the music of two other fictitious folk acts—the squeaky-clean New Main Street Singers and the Ian and Sylvia-like duo Mitch and Mickey (played by Catherine O'Hara and a shell-shocked Eugene Levy)—and in every case, the performers unerringly capture the tone of clean-cut '60s folk acts like the Kingston Trio, the New Christy Minstrels and Peter, Paul and Mary. (Film

critic Stephanie Zacharek calls this stuff "cheap folkie crack"—you know it's bad for you, but tunes like the New Main Street Singers' "Fare Away" are just too insanely catchy to resist.)

For the most part, the songs aren't as patently idiotic as the material from *Spinal Tap*; instead, the humour lies in how convincing everything sounds. (The worst track is the Folksmen's Jamaican-accented "Loco Man," but it's bad on purpose; it's a witty parody of the casual racism of the era's infatuation with performers like Harry Belafonte.) *A Mighty Wind* is a mockumentary, only this time with most of the mockery taken out. ★★★★★ —PAUL MATWYCHUK

THE BLACK KEYS  
THICKFREAKNESS  
(FAT POSSUM)

This is Margarine Rock. (Okay, it's actually margarine blues/punk, but—bear with me—the principle is the same.) It tastes like butter, looks like butter, smells like butter... but it ain't butter. You might say to your bad self, "I can't believe it's not butter," but in the end, it's still not butter. Some people like margarine, but not me. I like butter. ★★ —WHITEY HOUSTON

DAN BERN  
FLEETING DAYS  
(MESSENGER)

There are usually a lot of layers to a Dan Bern song. As *New York Times* rock critic Jon Pareles observed, "His lyrics bounce from image to image, seemingly at random, then suddenly pull together all the stray thoughts." Couldn't have said it better myself—so I didn't bother trying. I did, however, attempt to follow the bouncing Bern's "Baby Bye Bye," the first track on his new disc. He sings about "Listening to the big guy's new CD laying in bed/The one his producer think he never shoulda made." I think he might be referring to Springsteen, whom Bern is frequently likened to (alongside the inevitable but apt Bob Dylan and Elvis Costello comparisons). And I think the song might be either Bern's nod to Bruce's vitality, or his post-*Rising* farewell to his Springsteen fixation. But there's also a personal narrative in there—love, you know—and the song really *sounds* like a Springsteen number, both musically and lyrically. It practically comes off as a tribute. And like so many Bern messages, it leaves me puzzled and intrigued at the same time.

The rest of *Fleeting Days*, produced by longtime Springsteen helmsman Chuck Plotkin, feels a little over-polished, not as raw as his previous releases. But the songs are still elliptical and ambiguous, and Bern's nasal voice (which belies the balls-out intensity he performs with) is so penetrating. Then there's his macho/sensitive dichotomy, plus his unique ability to mash absurd and beautiful images together and to dive into and soar above the vocabulary of American pop culture, often within the same song. I can't figure out Dan Bern, I don't know how to react to a lot of his music—and that's a good thing. ★★★★★ —DAN RUBINSTEIN

VARIOUS ARTISTS  
PEACE SONGS  
(SONY/BMG)

Wow! I'm finding it really hard to give this double album the thumbs-up it deserves. On one hand it honourably serves the common good by contributing 100 per cent of the sales proceeds to War Child Canada (a worthy cause, to be sure, even though I wonder if that figure includes songwriting royalties, retail mark-ups, distribution costs, promotional costs and points paid to producers).

On the other hand, by encouraging people to support a good cause, I'm also lending credence to some of the worst aural atrocities ever inflicted upon innocent consumers. You will want to punch yourself repeatedly while listening to Our Lady Peace covering... wait for it... John Lennon's "Imagine." Rub, rub, rub, rub... that's right, you read correctly, sucker. (I mean, uh, *friend*.) Also in the "spinning in their grave" category are Avril Lavigne's "Knockin' on Heaven's Door" and Chantal Kreviazuk's solemnly cheesy version of "Redemption Song." Rub, rub, rub, rub. The circle of cheese is complete with Celine's oddball cover of Corey Hart's "Prayer." Rub, rub, rub....

Okay, so now they've gotten my dander up. But it's not all so shockingly terrible. This genocide on good taste is held in check with some great tracks from the Charlatans, Basement Jaxx, Billy Bragg, K-Os, Travis, Leonard Cohen, Paul McCartney and Elvis Costello, to name a few. While an impressive list of artists have donated their talents and the cause is undeniably worthy, the results are extremely hit-and-miss. ★★ —WHITEY HOUSTON

RUSSELL CROWE  
AND 30 ODD FOOT OF GRUNTS  
OTHER WAYS OF SPEAKING  
(ARTEMIS)

Before singer/songwriter/selling point Russell Crowe's sudden rise to Hollywood iconhood, 30 Odd Foot of Grunts was probably a typical local rock band. This group's pleasantly mundane past is now completely overshadowed by Crowe's fame, however, and the band's willingness to use this fact to sell records.

Drowning in the best overproduction that money can buy, the group spends the album flailing about, desperately searching for a way to make Russell Crowe's voice sound better. Although *Other Ways of Speaking* isn't nearly as bad as music made by would-be singer/actors like, say, Telly Savalas and Andy Griffith, Crowe seems to have trouble deciding whether to croon or affect an aching rock rasp.

To its credit, the band did exist before Crowe became a star and the music itself is a decent blend of lighter rock and small, semi-quiet ballads. But like so many other bands fronted by Hollywood actor-types, 30 Odd Foot of Grunts only seems shameless in their attempt to ride out of the pit of local fame to record deals that they probably wouldn't have achieved on their own. ★★ —JAMES ELFORD

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# The asphalt bungle

Scam-packed *Confidence* tries to put one over on the audience, but fails

**BY CHRIS WANGLER**

It's hard to believe that Edward Burns, recipient of the 1995 Grand Jury Prize at Sundance, was once considered a younger, more attractive Woody Allen. Since the salad days of *The Brothers McMullen* and *She's the One*, some unremarkable genre exercises (*Life or Something Like It*, *Sidewalks of New York*, *15 Minutes*) have all but spoiled his indie cred. Conse-

quently, his mediocre performance in **Confidence** seems to confirm two things: he is unable to carry a picture on his own, regardless of his chiseled looks; and his best roles, such as his memorable turn as Private Richard Reiben in *Saving Private Ryan*, are fast becoming faded memories.

# REVUE ACTION

Jake Vig (Edward Burns) is an ambitious con man. When he and his crew swindle a "mark" with underworld ties, they earn the ire of a jittery crime boss called the King (Dustin Hoffman). But instead of killing the upstart, the King recruits Jake to orga-

nize a \$5 million loan scam at a large Los Angeles financial firm. With the help of his shifty new "shill," Lily (Rachel Weisz), Jake and Co. concoct a scheme involving a nerdy financial insider, offshore banking and bribed customs officials." Meanwhile, a cool federal agent, Gunther Butan (Andy Garcia, almost unrecognizable), is hot on Jake's trail, having tracked his scams across the country.

In true noir fashion, Jake narrates the build-up after the fact, emphasizing what he calls "the itch"—the avarice that constantly threatens to undermine loyalty in this unimaginative world of self-serving grifters. Predictably enough, just as he's about to get in over his head, Jake walks away with the money and the dame, ostensibly confirming his status as the film's most confident confidence trickster. (The pun in the title, incidentally, will doubtless be lost on most viewers.)

So much is wrong with this film. For starters, the con is based on a complicated business loan that doesn't translate well into celluloid. And by packing his script with more confusing twists than a roller coaster, freshman screenwriter Doug Jung pushes the action far beyond the limits of plausibility. For his part, director James Foley (*Glengarry Glen Ross*) conveys the seedy atmosphere with some panache, especially in the opening scenes, but he can't quite decide whether this is a watered-down varia-

Edward Burns and Rachel Weisz in *Confidence*

tion of *The Usual Suspects* or a David Mamet ripoff with an underworld moral. This nebulous quality is unintentionally reflected in the overly realistic camerawork, which wavers uneasily between warmth and bleakness without capturing either.

**WORST OF ALL**, it's hard to sympathize with the principals or the supporting cast, especially since some of them vanish and resurface as unpredictably as prairie dogs. And if the forced chemistry between Burns and Weisz eventually causes you to fumble for your watch, the latter's senseless transformation from an intriguing femme fatale into a blubbering token

brunette is just plain disappointing. *Confidence* is not entirely without merit, but on the whole it's devoid of that rare balance of charm and ruthlessness that propels more accomplished con films such as *The Sting* or *A Fish Called Wanda*.

As for Burns, you may find yourself drawn into a fascinating interior monologue as you sink into your chair: are his suits more interesting than he is? ♡

## CONFIDENTIAL

Directed by James Foley • Written by  
Doug Jung • Starring Edward Burns,  
Rachel Weisz, Dustin Hoffman, Andy  
Garcia • Opens Fri, Apr 25

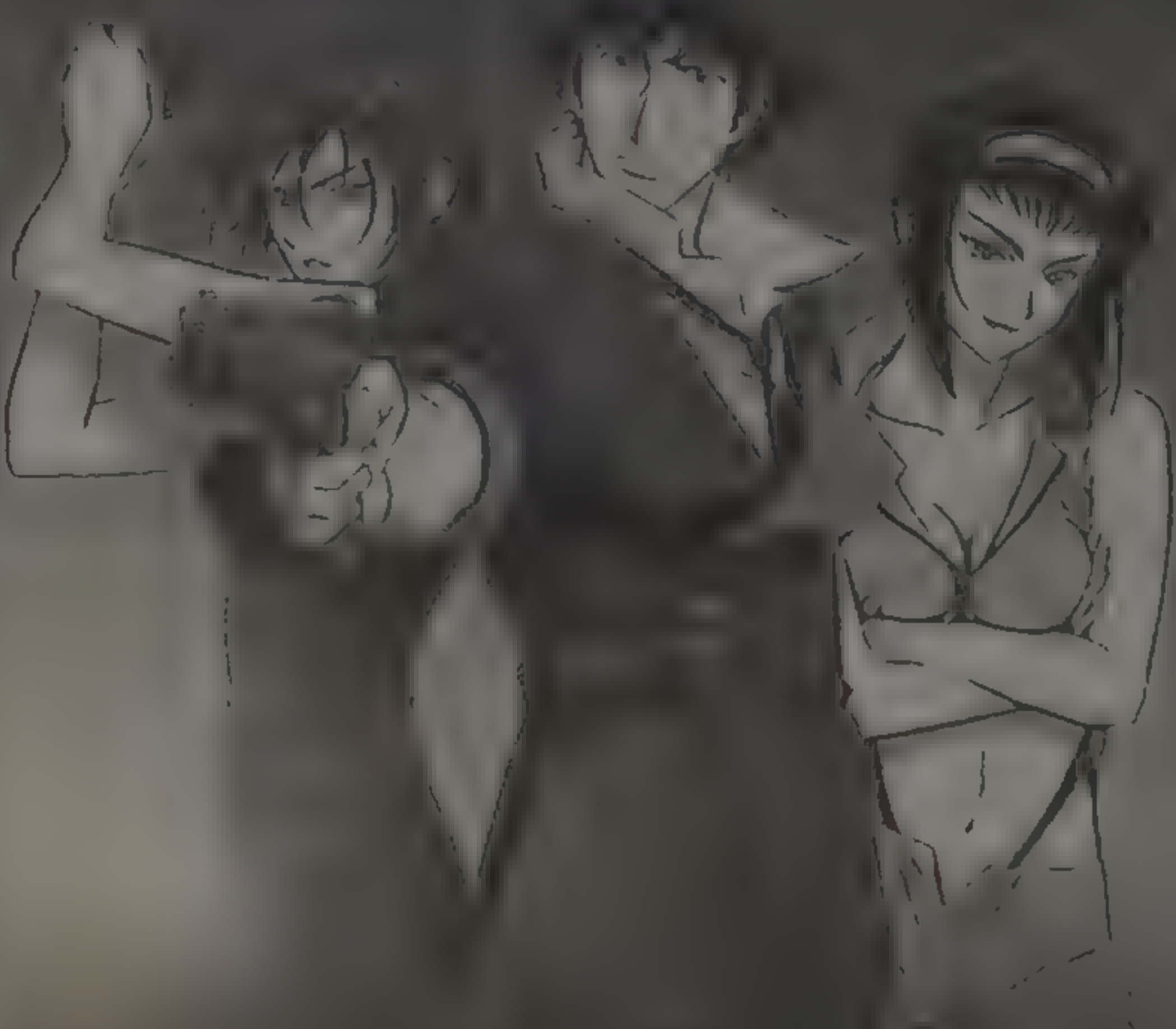
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## Heart of class

Schoolroom  
documentary *Être  
et Avoir* could teach  
us all a thing or two

**By BRIAN GIBSON**

**A**n elementary film about a rural, one-room schoolhouse hardly seems like grade-A commercial material. But Nicholas Philibert's *Être et Avoir (To Be and To Have)* quickly became the most successful documentary ever released in France, and it's easy to see why. As the camera unobtrusively watches how Georges Lopez carefully handles his baker's dozen pupils, I became more and more engrossed in the various classroom exploits. In its discussion of the natural, essential roles of learning and teaching in life, *Être et Avoir* is an elegantly shot, eloquently stated first-class report. It's a quiet study of how a man can be called to a profession for which he seems perfectly suited, and how the dynamics of the teacher-student relationship may be frustratingly complex, but the rewards are gracefully simple—the cheerful inquisitiveness of an eager

child, or the wide smile of a student who aspires to be a teacher one day.

Lopez, an instructor of 13 students from different primary school grades, tells the filmmakers that he knew he wanted to be a teacher from a young age, even pretending to teach fellow classmates when he was a boy. The interview is the only one in the film; the rest of *Être et Avoir* looks at the students in the classroom as Lopez teaches them how to write, calculate, discuss various subjects, take dictation and even bake.

*Être et Avoir* links the unwavering dedication of Lopez (who's nearing

## REVIEW DOCUMENTARY

retirement) to his wide-eyed, struggling pupils with the elemental constancy of the land surrounding them. In the first frames, a sense of calm and the continuity of nature is established. A shot of cattle moving in falling snow is followed by the stacked chairs in the classroom, where two pet tortoises pad slowly along the floor. A student looks out the frosted window of a van as other classmates are collected for the ride to school. Soon after, Lopez, a bespectacled, bearded, elegantly handsome man

who has been teaching at the school for 20 years, speaks to his pupils in a serenely placid manner. His patience and calm seem limitless, as the youngest all call for his attention: "Monsieur, monsieur." "Sir" insists on discipline, having all his pupils stand straight before sitting down in their chairs and beginning the school day, and he is sometimes terse, but seems fair. He is rewarded with quiet respect, as his students are unafraid to talk to him about personal problems or resolve their schoolyard quarrels before him. As Lopez says, the children return his love and involvement "over and over."

**YET ÊTRE ET AVOIR** is so involving because of the wonderfully expressive, often endearingly innocent kids whom Mr. Lopez teaches. Nathalie, usually reserved, is tearfully scared to leave for another school, while Mr. Lopez only says to her, "we have to say goodbye someday." There's the distracted, lagging Jojo, who writes a 7 on the board at a bizarre angle. Or the child who nonchalantly polls all his peers with the question, "Are you my friend?" There's the girl who's gravely concerned when an eraser is

**SEE NEXT PAGE**



# A well-rounded script

*Real Women Have Curves* is a smart, winning tale of female empowerment

BY BRIAN GIBSON

*Real Women Have Curves*, the story of Ana (America Ferrara), whom designers would call a "plus-sized Mexican-American teenager," starts at first like one more entry in the long line of pleasant but conventional ethnic comedy-dramas that stretches from *Moonstruck* to *My Big Fat Greek Wedding*, full of broad characterizations and wish-fulfillment happy endings. But Patricia Cardoso's film—which was never released theatrically in Edmonton, but is now available on video—has enough bumps in its storyline and sharply observed details to stand out from the crowd.

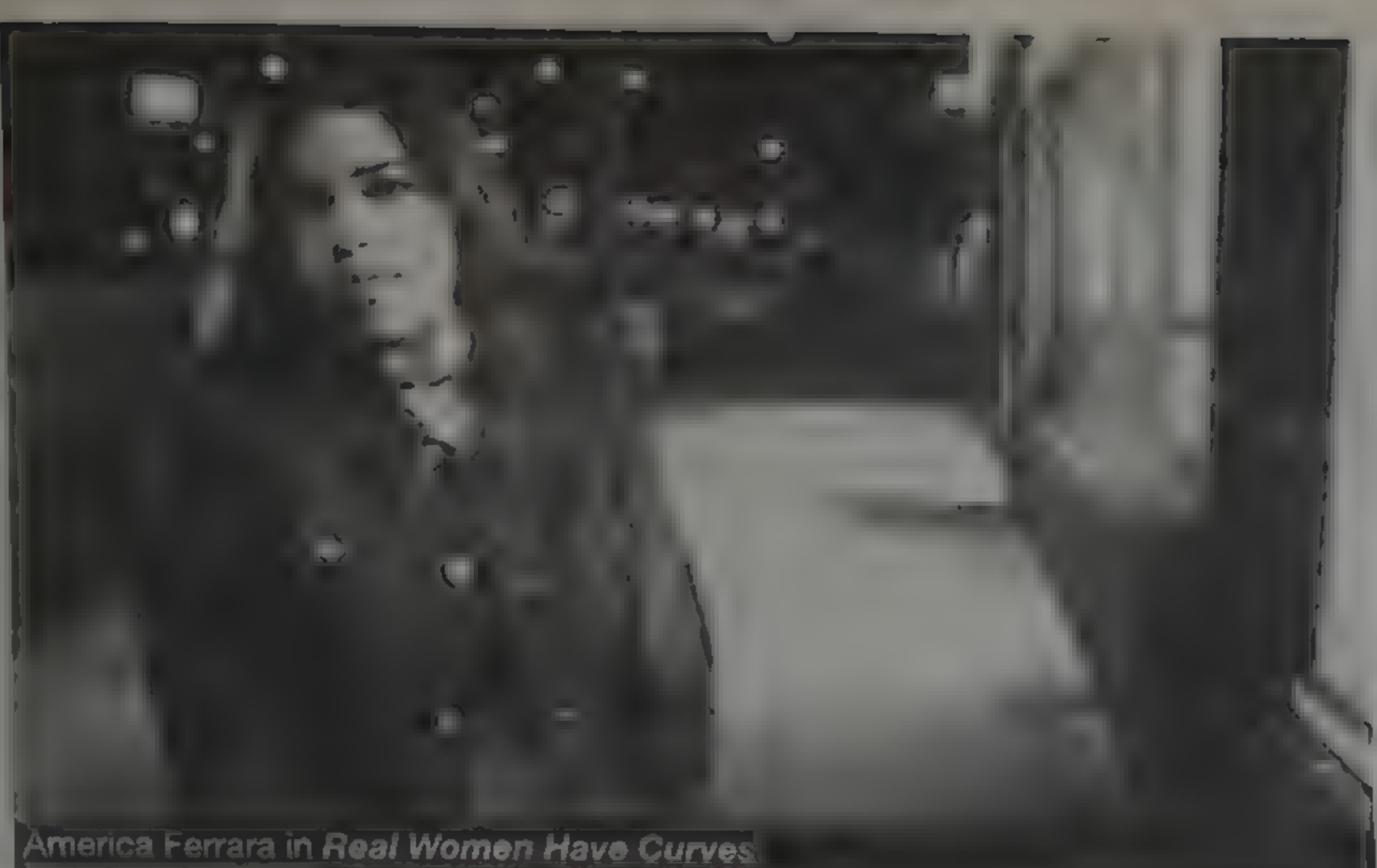
*Real Women Have Curves* is modelled on a play by Josefina Lopez which has been smoothly transformed into a film script by Lopez herself. The story is set in a Latino neighbourhood in L.A. that seems more like Mexico with its murals, tortilla stands and devout Roman Catholicism. Ana takes her final long bus ride from these streets to her Beverly Hills high school, where she is

graduating as an honour student. Her mother Carmen (Lupe Ontiveros), though, who constantly gibes Ana about her weight, wants her to stay at home, work in her sister Estela's (Ingrid Oliu) garment factory and raise a family. Ana, encouraged by her English teacher, wants to win a scholarship to Columbia, but winds up helping Estela to make ends meet after the factory loses valuable workers. Ana also finds herself attracted to Jimmy (Brian Sites), a classmate on his way to teachers' college.

## REVUE VIDEO

Ferrara's breezy, assured manner as the often brash and impetuous 18-year-old carries much of the film, as Ana's actions fly in the weathered, pained face of Carmen, heartily embodied by Ontiveros. Carmen's constant taunts and guilt trips are touchingly sad efforts to keep her youngest daughter at home.

**EVEN AS LOPEZ AND CARDOSO** honour the dignity and resilience of these immigrant seamstresses, their story offers a criticism of Mexican-American women's cattiness, preoccupations with their body image and even their powerlessness. The garment workers scoff at Ana and resign



America Ferrara in *Real Women Have Curves*

themselves to their low-paying jobs. Constrained by circumstance, Estela can only keep the factory going from month to month; Ana declares the place a mini-sweatshop but quickly realizes that there is no way to demand more than \$18 for a dress that Bloomingdale's sells for \$600. Carmen, the shortsighted matriarch, confused by cultural expectations and scared of aging, tries to repress Ana in the regressive hope that she will succeed her as a hard-working mother and wife, even telling her husband that she has worked since she was 13, and now it's Ana's turn. It is the men of the house who offer Ana hope: her father lends Estela money and supports Ana's desire to go to university, while Grandpa lovingly helps her to see Jimmy behind Carmen's back.

Some scenes are too forced or self-conscious, coming across as extended monologues that would be more powerful onstage. The film is usually

so authentically and enthusiastically acted that such long-winded rants or Estela's laboured exhortations to her workers stick out awkwardly. But Jimmy's and Ana's relationship is confidently brief and tender, a remarkably mature depiction of teenage romance. And the spirited performances of the factory women, especially in their act of workplace defiance that strips Carmen's prejudices bare, lift the film, which ends with a fittingly bittersweet flourish.

This strong little independent film packs more colour and life into its trim 86 minutes than many puffed-up blockbusters can stuff into two hours. **Ⓢ**

**REAL WOMEN HAVE CURVES**  
Directed by Patricia Cardoso • Written by George LaVoo and Josefina Lopez • Directed by Patricia Cardoso • Starring America Ferrara, Lupe Ontiveros and Ingrid Oliu • Now on video

## Être et avoir

Continued from previous page

stolen, and the animosity between Julien and Olivier, who must learn to stick up for each other in their first year at middle school, Lopez tells them. With each puzzled look or glimmer of understanding, I began to understand why Lopez loved to teach these miniature adults, with all of their potential foibles but none of their hardened cynicism. (Although one child pipes up in a discussion about teaching that, "when we grow up, we'll order our children around.")

There are some touchingly droll and poignant moments, too, from the scene where Lopez momentarily breaks his lesson on tense endings to tell a younger child to take a pencil out of his nose, to the talk between Lopez and Olivier, whose cancer-stricken father is having his larynx removed. The man sagely tells the teary-eyed child, "Sickness is part of life. You try to stay healthy but then along it comes and you have to live with it." Whether it is such kernels of advice, glimpses of the beautiful Auvergne landscape, or the gemlike moments of connection between pedagogue and pupil, crystallized by Lopez's farewell to his pupils on the last day of school, Nicholas Philibert's small film teaches a whole lot about the little things in life. **Ⓢ**

## ÊTRE ET AVOIR (TO BE AND TO HAVE)

Directed by Nicholas Philibert • Zeidler Hall, The Citadel • Fri-Wed, Apr 25-30 (7pm) • Metro Cinema • 425-9212

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### The Edmonton May Week Festival

April 28 - May 10

Date	Events
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April 30	<b>Banner Theatre of the UK</b> Presented by Ground Zero Productions 8pm Plumbers and Pipefitters Hall Local 488 16214 118 Ave Tickets \$5 at the door
May 1	<b>May Day March</b> - Starts at 5:30pm Tipton Park 108 St & 81 Ave Speakers at 6:00pm March to Mainline Cemetery Park 5:00pm <b>Street Party</b> - Mainline Cemetery Park 5:00pm <b>Mayday Open Stage and Pub Night</b>
May 2	<b>The Emma Goldman Papers</b> opens at the U of A 12pm Rutherford South Alcove, open to the public May 2-5th <b>Ken Loach Retrospective: "Kes"</b> (1969) at Metro Cinema Zeidler Hall, 9828 101 Ave. 7pm Tickets: \$8 / \$6 Access Television "Norma Rae" 8pm
May 3	<b>"Drawing Resistance"</b> art show opening at Latitude 53 7:30pm 10248 108 Street (Open to the public on May 1-10th) <b>Ken Loach Retrospective: "Ladybird, Ladybird"</b> (1994) at Metro Cinema 7pm Tickets: \$8 / \$6
May 4	<b>Ken Loach Retrospective: "Carla's Song"</b> (1996) at Metro Cinema 7pm Tickets: \$8 / \$6
May 5	<b>Ken Loach Retrospective: "Bread and Roses"</b> (2000) at Metro Cinema 7pm Tickets: \$8 / \$6
May 6	<b>The Raving Poets "Work Poetry and Social Activism"</b> Backroom Vodka Bar 10324 82 Ave. 7:30 pm Access Television "The Notorious Mrs. Armstrong" 8pm
May 7	<b>The Bilingual Neruda</b> - readings of the poet Pablo Neruda with Leo Campos, Mark K. and Dale Ladouceur Munro's Art Project, 12100 102 Ave. (below Fairbank) 8pm
May 8	<b>Panel Discussion</b> - After the 6th organizing for social change
May 9	<b>Guy Smith in Concert</b> In partnership with Parkdale-Cromdale Community League 11395 85th St. 8pm Tickets \$5 at the door
May 10	<b>Labour Cabaret</b> Featuring: <b>Marla Dunn, Notre Dame Des Bananes</b> and the <b>Prairie Cats</b> Westmount Community League 10970 127 St Doors at 7pm Music at 7:30pm Tickets \$10 at the door

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drum & bass  
Sneak-Thief & Backroom

**CONSPIRE-IN**  
Sneak-Thief & Backroom

Events are free unless otherwise listed



# Another Green world

Paul Schneider and Zooey Deschanel in *All the Real Girls*

David Gordon Green follows up *George Washington* with *All the Real Girls*, "the first believable love story"

By JOSEF BRAUN

When I spoke with writer/director David Gordon Green in September of 2001 about his debut feature, *George Washington*, his vocation seemed to be a topic that stayed mostly in the periphery of his thoughts. We talked a lot more about watching movies than making them, about records we liked and places and art and dumb jokes. Rather than talk up his next project, I remember that Green told me he wanted to get peace officer training so that he could become a bailiff in New York's Chinatown and work night court.

Now a ripe old 28, Green is busy promoting his newest film *All the Real Girls* and is knee-deep in production for *Undertow*, which he describes as *Deliverance* for kids ("That's gotten me a lot of frowns at financing meetings," he confesses) and is based on a story by his prime influence Terence Malick. He's also

slated to direct the long-in-the-works adaptation of *A Confederacy of Dunces* and is altogether very difficult to get a hold of. Yet he still seems reluctant to take filmmaking too seriously. "Basically," he explains, "we're just a bunch of friends that get together and, instead of having a cookout, we find people to give us money to do something we're passionate about."

Green's strengths lie in the distinctiveness and empathy of his passion. His movies contain an affectionate regard for the concerns of the most everyday sort of folk (i.e., small-town Southerners), an earthy sense of visual poetry and a lack of cynicism that's truly rare. Green's an avid and quirky cinephile if ever there was one—he vehemently defends Alexander Payne ("About Schmidt is one of the best coming-of-age films I've ever seen"), praises films like *Old School* and *Jackass* as hilarious and talks of his love of monkey movies. But unlike many filmmakers of his generation, when he speaks of his own work, it's more about the real stories and people and landscapes behind the films than it is a list of geeky references or industry jargon. Mostly, Green seems to just want to develop personal, uncompromised and timeless work outside the demands of bottom-line-conscious producers, work that he

and his cohorts can feel good about. "We just keep bringing more confidence and experience to our craft," Green says, "so instead of stressing out at the end of the day, we can all go out and drink beer."

**Vue Weekly:** The last time we spoke, you expressed the desire to make "the first believable love story," something that would resemble John Cassavetes making a John Hughes film.

**David Gordon Green:** I said that to you? I must have been feeling productive that day.

## PREVIEW INDIE

**VW:** Did you succeed with *All the Real Girls* or did it become something different?

**DGG:** We definitely tried to work on something that resembled places that we've been and people we knew and feelings we had. Something that felt timeless in construction but immediate and contemporary in feel. Rather than make a movie that's nostalgically looking back on young love or first heartbreak from a distance, it was important for us to make this thing now while it's still a hot emotion, something where I could really be there with the actors, because these are places that I've been very

recently. Of course, it's not necessarily the first believable love story, but we tried to avoid filling it out with the old saccharine and sentiment that burdens honesty and emotion in so many movies.

**VW:** It feels to me like, in both the narrative content and the atmosphere and the landscapes, you wound up building the film from, to quote you, "those little things that stab you when they're gone."

**DGG:** Yeah, I'm not interested in burdening the audience with a bunch of set-up and exposition and explanation. I'd rather let people sit back and absorb a mood and look at my movies as little windows into characters and places. I don't necessarily need to know everything. I don't necessarily need to know why Uncle Leland has an Asian daughter.

**VW:** You described your approach to *George Washington* as being "to develop organic landscapes, atmospheres and characters, each as a consequence of the other." And you can feel how offscreen, interpersonal dynamics infect that movie. *All the Real Girls* has some of that same organic feel, yet it seems more grounded in a linear, premeditated narrative.

**DGG:** I'd disagree with that. I'd say that in the writing and production of this movie, the characters dictate what the story may or may not be. In typical narratives, I think

the characters have to support a pre-existing story. But I just like to spend some time in the place I want to film and be with the characters and see where they take me. There was zero map to where this movie was going to go.

**VW:** You had *All the Real Girls* in mind before you made *George Washington*, so why did you make that one first?

**DGG:** *George Washington* was constructed in such a way that if any element fell apart, like if we lost a roll of film or a location fell through or if an actor disappeared on us, the movie could go on and become something else. It had that level of spontaneity to it so that, you know, if it rained we could go inside. But *All the Real Girls* was the kind of film where I knew that I wanted to give the actors the amount of time needed to find this very specific place. So *George Washington* had a lot more flexibility in terms of where the narrative could go.

**VW:** You've said *All the Real Girls* "was an education politically, legally, creatively and technically." How different was the process of bringing this story to life from that of making *George Washington*?

**DGG:** Everything's different when you're dealing with known actors and their agents and unknown actors and their lawyers and scheduling and all these legal



ues. You know, unions would w up on the set and we'd feel like re 14-year-olds—"What are you king with us for?" People don't stand that we don't do this for ney. We make enough to make is meet so we can preserve our ativity. We keep things on the ap and there's not enough to go ound so stop fussing with us. ere's no money to pay union es or take some of the precau- ns that we probably should take, ut we're jackasses, so we can jump t bridges and race cars and do shit.

**VW:** Because the central charac- ers of *All the Real Girls* are young ults, there's a sense that the setting ey inhabit is more temporary and eeting, like they need to absorb all ose moments of freedom and nat- ral beauty while they can because fe for some of them is inevitably going to become more complicated.

**DGG:** Well, I just wanted to create is place where nature was winning. ust can't make movies with Wal- tats and Starbucks and Best Buys d shot. I just can't look at that stuff. I like these places where trees are growing through the cracks. We lay down this concrete and say here we are, and then nature says, "Well fuck you, we're coming back!" The fact that people can live in this state and be part of it was one of the atmos- pheric elements I was trying to create.

**VW:** It's comforting to know these places exist.

**DGG:** Yeah, they're like little

time capsules. I've actually been criti- cized for this movie because it wasn't about people wanting to leave this place. But why assume that there's something lacking there? You've got families who love each other and these beautiful mountains, so what more do you really need to make your life more luxurious?

**VW:** The character of Noel seems to be a bit like you. She went away and saw some of the world outside, but in the end still seemed compelled to return to the small town of her roots.

**DGG:** Noel is very much me. I think of the movie as a male's point of view on a love story, but I also identify 100 per cent with every- thing that Noel goes through and what particular baggage she brings to the relationship.

**VW:** Both of your movies strike me as being to a lesser or greater degree about community.

**DGG:** You know, what I'm inter- ested in is just watching how people interact with each other in a particu- lar environment.

**VW:** But you don't find it in big cities?

**DGG:** No, it's just a little bit more rushed and a little more manu- factured and the dialogue is a little more clichéd. But I just love that slowed-down, retarded-philosopher, pseudo-intellectual way that people talk in small towns in the south.

**VW:** As you continue to work and grow in the film industry, how

do you think you'll adapt to the gap that making movies places between you and the simpler, quieter people and places you like to depict?

**DGG:** Well, that's why I have to have other things going on my life besides making movies. Me and my crew agree that we have to be satis- fied with our lives whether or not we're making movies. We have great friendships and places that we travel to and experiences that we keep pret- ty private about so that we have more to bring to the table. You look at those great filmmakers from the '70s and how inspiring their lives were and how they brought such diverse experience and passion to their work and broke the rules and made up new ones. And now it seems like their whole lives became movies and became the industry and they lost some of that perspective and sense of real fun that allowed them to keep an open window into the stories they're trying to tell.

**VW:** So as you go into making your next film, what's inspiring you right now?

**DGG:** This movie? Fear. Absolute terror at the places I'm going to and the people I'm working with. At any moment they may rape me. ☹

## ALL THE REAL GIRLS

Written and directed by David Gordon Green • Starring Paul Schneider, Zoëy Deschanel and Patricia Clarkson • Zeidler Hall, The Citadel • Fri-Wed, Apr 25-30 (9pm) • Metro Cinema • 425-9212



## Mighty Real

Although the characters have grown from children to young adults, the dis- arming sincerity, tenderness, awkward- ness and slightly goofy poetic awe of David Gordon Green's debut feature *George Washington* has drifted into *All the Real Girls* with all of its singular charm intact. Like its predecessor, Green's beguiling follow-up opens

with an image of young lovers in a decisive moment. Eighteen-year-old Noel asks 22-year-old Paul to kiss her and Paul, nervous and glued to her gaze, has to ask her precisely where. (He winds up kissing her hand.)

Taking its cues from such films as *Splendor in the Grass* and *Say Anything*, but breathing in an unusually healthy dose of stutters, stumbles, non sequiturs and sight gags, *All the Real Girls* is a quintessential tale of young love in all its complications, impossible aspirations and heady desire. Paul and Noel make gooey eyes, whisper infinite

"hello-hello-hello" mantras into each other's ears and wrestle with jealousy, fidelity, naïveté and ambiguity while Green and his steady shooter and kind- red spirit Tim Orr bask in the aching bucolic beauty of the mountainous North Carolina mill town that sur- rounds them, informs them and wash- es them in soft and smoky brown and green hues like a big autumn sweater.

Green maintains a crucial balance in his narrative. As often as he rolls out the

broken pianos or the breakdancing clowns (who, inci- dentally, are great)

or indulges in lines like "I had a dream that you grew a garden on a trampoline and I was so happy that I invented peanut butter," he injects violence (in both of his films, a child's accidental death haunts the characters), harsh wounds that don't quite heal and, with the assistance of the wonderful Zoëy Deschanel, tempers the very masculine madonna/whore dilemma at the film's centre with enough rich femininity to keep *All the Real Girls* from simply float- ing away on its own spell. —JOSEF BRAUN

REVUE **INDIE**

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THE CRITICS AGREE!  
"A TRIUMPH!"  
—Enis MacNeil, THE NEW YORK TIMES

"ENJOYABLY ARTFUL. STYLISH!"  
—Liz Nichols, EDMONTON JOURNAL

★★★★★ (OUT OF FOUR)

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—Lee Lippman, NEW YORK POST

NICK NOLTE  
in a film by NEIL JORDAN  
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QUEBEC FILM FESTIVAL  
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SAN SEBASTIAN FILM FESTIVAL

the GOOD THIEF

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NICK NOLTE "THE GOOD THIEF" YCHÉRY KARYO SAÏD TACHMAQUI EMIR KUSTURICA QUASSINI EMBAREK AND INTRODUCING NUTSA KUKHAN OZE  
CASTING SUSIE FIGGIS COSTUME DESIGNER ELLIOT GOLDENTHAL HAIR JENNY SHIRCORE MAKEUP PENNY ROSE PRODUCTION DESIGNER TRACY SEAWARD  
EXECUTIVE PRODUCERS NEIL JORDAN KRISTIN HARMS THIERRY DE NAVACELLE PRODUCED BY TONY LAWSON, ACE AND ANTHONY PRATT  
WRITTEN BY CHRIS MENGES DIRECTED BY STEPHEN WOOLLEY JOHN WELLS SEATON McLEAN EDITED BY NEIL JORDAN  
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## NEW THIS WEEK

**All the Real Girls** (M) Paul Schneider, Zoëy Deschanel and Patricia Clarkson star in *George Washington* writer/director David Gordon Green's offbeat, lyrical romance about the transcendent love affair that blossoms between two young inhabitants of a small North Carolina mill town. *Zeidler Hall, The Citadel*; Fri-Wed, Apr 25-30 (9pm)

**Confidence** (CO) Edward Burns, Andy Garcia, Paul Giamatti and Dustin Hoffman star in *Glengarry Glen Ross* director James Foley's indie crime picture about a con man and his ragtag crew who must outwit a Mafia kingpin and his enforcer in order to pull off their latest underhanded scam.

**Cowboy Bebop: The Movie** (P) The voices of Daran Norris, Jennifer Hale and Wendee Lee are featured in this English-language version of director Shinichiro Watanabe's animated sci-fi/action epic (based on the popular TV series), in which a team of interplanetary bounty hunters track down the man behind the explosion of a mysterious, mind-altering gas.

**Gentleman Jim** (EFS) Errol Flynn, Alexis Smith and Ward Bond star in *White Heat* director Raoul Walsh's rollicking biopic about brash, publicity-loving 19th-century boxing champion Jim Corbett, the first man to bring modern, "scientific" fighting techniques into the ring. *Provincial Museum Auditorium* (128 St & 102 Ave); Mon, Apr 21 (8pm)

**Identity** (CO, FP, L) John Cusack, Amanda Peet, Clea DuVall, Alfred Molina and John C. McGinley star in *Copland* director James Mangold's atmospheric thriller about 10 strangers who get stranded at an isolated motel during a violent rainstorm, and desperately try to figure out who is killing them off one by one.

**It Runs in the Family** (CO, FP) Kirk Douglas, Michael Douglas, Cameron Douglas, Rory Culkin and Bernadette Peters star in *Last Orders* director Fred Schepisi's ensemble comedy about a dysfunctional multi-generational family and their mostly unsuccessful attempts to reconcile their many differences.

**Steal** (CO, FP) Stephen Dorff, Natasha Henstridge and Bruce Payne star in *Taxi* director Gérard Pirès's stunt-filled action picture about a gang of bank-robbing snowboarders and skateboarders who hatch a daring plan to pull off five lucrative heists over five consecutive days so that they can retire from crime in style.

**To Be and to Have (Être et avoir)** (M) *Land of the Deaf* director Nicolas Philibert's uplifting, bare-bones documentary about a small rural schoolhouse in Auvergne, where a dedicated teacher instructs children from a wide spectrum of ages within a single classroom. In French with English subtitles. *Zeidler Hall, The Citadel*; Fri-Wed, Apr 25-30 (7pm)

**War and Peace** (M) Director Anand Patwardhan's documentary analyzes recent events in India, Pakistan, Japan and the United States, including the September 11 attacks, to argue that religious fundamentalism and patriotism are two sides of the same coin. *Zeidler Hall, The Citadel*; Thu, Apr 24 (7pm)

## FIRST-RUN MOVIES

**About Schmidt** (CO) Jack Nicholson, Kathy Bates and Dermot Mulroney star in *Election* director Alexander Payne's satirical comedy about a newly retired actuary who embarks on a road trip to inject meaning into life following the death of his wife and his adoption of an African foster child. Based on the novel by Louis Begley.

**Agent Cody Banks** (CO, FP) Frankie Muniz, Hilary Duff and Angie Harmon star in *One Night at McCool's* director Harald Zwart's kid-pic about a teenaged boy who, unbeknownst to his parents or classmates, lives a secret life as a highly trained special agent for the United States government.

**Anger Management** (CO, FP, L) Adam Sandler, Jack Nicholson and Marisa Tomei star in *Tommy Boy* director Peter Segal's comedy about a mild-mannered businessman who enrolls in a court-mandated anger-management program, only to be paired up with a psychotic instructor whose insane behaviour makes his life a living hell.

**Basic** (CO, FP) John Travolta, Samuel L. Jackson and Connie Nielsen star in *Die Hard* director John McTiernan's thriller about a DEA agent who is called in by an old friend to investigate the mysterious disappearance of several Army Ranger cadets and their drill instructor during a basic-training exercise.

**Bend It Like Beckham** (CO) Parminder Nagra, Keira Knightley and Jonathan Rhys-Meyers star in *Bhaji on the Beach* director Gurinder Chadha's ethnic comedy about a soccer-crazy British teenager who defies her traditional-minded Sikh parents by secretly joining a women's football league.

**Bowling for Columbine** (CO) Roger and Me writer/director Michael Moore examines Americans' love affair with firearms and probes the roots of the United States' astronomical gun-murder rate in this satirical documentary featuring interviews with Charlton Heston, Marilyn Manson and Matt Stone.

**Bringing Down the House** (CO) Steve Martin, Queen Latifah and Eugene Levy star in *The Wedding Planner* director Adam Shankman's comedy about an uptight tax attorney whose life is turned upside-down by a sassy black ex-convict whom he befriended in an Internet chatroom, believing her to be a white lawyer.

**Bulletproof Monk** (CO, FP, L) Chow Yun-Fat, Seann William Scott and Jaime King star in director Paul Hunter's adaptation of the comic book about an immortal Tibetan kung fu master and his wisecracking young American protégé who must join forces to protect a powerful ancient scroll.

**Chicago** (CO) Renée Zellweger, Catherine Zeta-Jones and Richard Gere star in director Rob Marshall's flashy film version of the classic Bob Fosse stage musical about a pair of publicity-hungry murderesses manipulating the courts and the media in 1930s Chicago. Songs by John Kander and Fred Ebb.

**The Core** (FP) Aaron Eckhart, Hilary Swank, Bruce Greenwood and Richard Jenkins star in *Entrapment* director Jon Amiel's disaster epic

about an elite squad of NASA "terrabouts" who must travel to the centre of the globe and save the world when an experimental weapons test changes the temperature of the earth's core, potentially stopping the planet from revolving.

**Cyberworld** (FP) The voices of Jenna Elfman, Matt Frewer and Dave Foley are featured in this collection of 3-D IMAX cartoons, including clips from *Antz* and *The Simpsons*.

**Dreamcatcher** (CO, FP) Thomas Jane, Morgan Freeman, Jason Lee and Timothy Olyphant star in *The Big Chill* director Lawrence Kasdan's adaptation of Stephen King's novel about four friends, linked since childhood by a strange telepathic bond, who must face off in the Maine woods against alien invaders with the power to possess the bodies of humans.

**The Good Thief** (CO) Nick Nolte, Nutsa Kukhianidze and Tcheky Karyo star in *The Crying Game* writer/director Neil Jordan's moody heist picture, a remake of Jean-Pierre Melville's 1956 classic *Bob le Flambeur*, about an aging gambler and heroin addict who can't resist tempting fate by agreeing to participate in a daring casino robbery.

**Holes** (CO, FP, L) Shia La Beouf, Sigourney Weaver, Jon Voight and Tim Blake Nelson star in *The Fugitive* director Andrew Davis's film version of Louis Sachar's children's novel about a teenager who is sent to a juvenile detention camp where the warden forces her young charges to spend their days digging hole after hole in a dry lake bed.

**House of 1000 Corpses** (CO, FP) Chris Hardwick, Erin Daniels and Sid Haig star in shock-rocking writer/director Rob Zombie's gross-out horror comedy about two young couples in 1970s Texas who get lost during a road trip and take refuge inside a gruesome, carnival-like "house of horrors."

**How to Lose a Guy in 10 Days** (CO, FP) Kate Hudson, Matthew McConaughey and Adam Goldberg star in *Miss Congeniality* director Donald Petrie's romantic comedy about a ladies' man who bets his buddies he can stay in a relationship for longer than 10 days, unaware that his new girlfriend has bet her friends that she can drive a man away in no time flat.

**The Lord of the Rings: The Two Towers** (CO, FP) Elijah Wood, Ian McKellen, Viggo Mortensen, Sean Astin, Christopher Lee and Andy Serkis star in the much-anticipated second installment of director Peter Jackson's epic film adaptation of J.R.R. Tolkien's trilogy of fantasy novels about a quest to destroy an all-powerful ring.

**Malibu's Most Wanted** (CO, FP) Jamie Kennedy, Anthony Anderson, Taye Diggs and Ryan O'Neal star in *See Spot Run* director John Whitesell's comedy about a doozy white gangsta wannabe whose politician father arranges for him to be kidnapped and dropped off in Compton, hoping that the experience will cure him of his embarrassing wigger behaviour.

**A Man Apart** (CO) Vin Diesel, Larenz Tate and Timothy Olyphant star in *The Negotiator* director F. Gary Gray's action flick about a pair of DEA officers who team up with a deposed drug lord to take down the new drug kingpin, a nefarious criminal named Diablo, after he



Do you think John C. McGinley is annoyed that his almost namesake John C. Reilly is getting so much press these days? Of course. Last year Reilly became only the second actor ever to appear in three of the five Best Picture Oscar nominees, while McGinley is currently appearing in *Identity* (he's third from the left in the above still, which is most likely to be remembered come award season). But that doesn't mean it's not an intriguing coming-of-age picture all the same. Its premise involves 10 strangers, all of whom manage to share the same birthday, who get killed off one by one while they're stranded in a remote motel. Spooky. And its cast features likable old John Cusack, a bunch of always-enjoyable character actors including Alfred Molina, Clea DuVall and the half-veiled Raoul Taylor Vince. And even without any Oscar nominations or a recent flop, McGinley is pretty great too. Remember him in *Office Space*. Hooray for John C. McGinley! Let's celebrate his entire collection!

murders the wife of one of the drug agents.

**Marion Bridge** (P) Molly Parker, Rebecca Jenkins and Stacy Smith star in director Wiebke von Carlsfeld's family drama about three estranged sisters who are reunited when the middle child returns from Toronto to their small Nova Scotia hometown to help care for their dying mother. Screenplay by Daniel MacIvor.

**Old School** (CO) Luke Wilson, Will Ferrell and Vince Vaughn star in *Road Trip* director Todd Phillips's lowbrow comedy about a newly single thirtysomething man who relives his irresponsible younger days when he and two friends move into a huge house near the local college campus and set up a party-all-night "unofficial fraternity."

**Phone Booth** (CO, FP) Colin Farrell, Kiefer Sutherland and Katie Holmes star in *Batman and Robin* director Joel Schumacher's claustrophobic suspense film about a cocky New York publicist who answers a ringing public telephone, only to have a sniper on the other end of the line tell him that he'll be shot if he hangs up.

**The Pianist** (FP, GA) Adrien Brody and Thomas Kretschmann star in *Chinatown* director Roman Polanski's intimate Holocaust drama, based on the true story of Polish musician Wladyslaw Szpilman, his experiences with his family in the Warsaw Ghetto and the series of narrow escapes and unexpected offers of aid that helped him avoid death at the hands of the Nazis.

## LEGEND

CO: Cineplex Odeon, 444-5468  
EFS: Edmonton Film Society, 439-5285  
FP: Famous Players  
GA: Garneau Theatre, 433-0728  
L: Leduc Cinema, 986-2728  
M: Metro Cinema, 425-9212  
P: Princess Theatre, 433-0728

**GARNEAU theatre**  
8712 - 109 Street - 433-0728

**THE PIANIST**  
Nightly 8:30 & 9:30 pm  
Sat & Sun Matinee 2:00 pm  
•14A• (violent and disturbing scenes)

**GARNEAU theatre**  
8712 - 109 Street - 433-0728

**COWBOY BEBOP**  
Nightly 7:00 & 9:15 pm  
Sat & Sun Matinee 2:00 pm  
•14A• (violent scenes)

**PRINCESS THEATRE**  
10337 - Whyte Ave. - 433-0728

**MARION BRIDGE**  
Nightly 7:10 & 9:00 pm  
Sat & Sun 2:30 pm  
•14A•

**LEDUC CINEMAS**  
4702 80ST Leduc, AB. MOVIE INFO LINE: 986-2728

Anger Management	14A	Daily 7:10, 9:25	Fri-Mon Matinee	1:10, 3:30	
Identity	14A	Daily 7:15, 9:15	Fri-Mon Matinee	1:15, 3:20	
Holes	PG	Daily 7:00, 9:20	Fri-Mon Matinee	1:10, 3:30	
Bulletproof Monk	PG	Daily 7:05, 9:10	Fri-Mon Matinee	1:00, 3:10	

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# FILM LISTINGS

Showtimes for Friday, April 25 to Thursday, May 1

Times are subject to change at any time.  
Contact theatre for confirmation.

## GARNEAU

8712-109 St. 433-0728

**THE PIANIST** 14A  
Violent, disturbing scenes.  
Fri 7:30  
Sat 1:00

## PRINCESS

10337-82 Ave. 433-0728

**COWBOY BEBOP** 14A  
Fri 7:30  
Sat 1:00

**MARION BRIDGE** 14A  
Fri 7:30  
Sat 1:00

## METRO CINEMA

9828-101A Ave.  
Citadel Theatre, 425-9212

**TO BE AND TO HAVE** STC  
Thu Fri Sat Sun Mon Tue 7:00

**ALL THE REAL GIRLS** STC  
Thu Fri Sat Sun Mon Tue 9:00

**PITCHERS/BARFLY** STC  
Wed 7:00

**ARGENT LIQUIDE/BRAZIL** STC  
Wed 9:15

## LEDUC CINEMAS

4762-50 St. 988-2728

**ANGER MANAGEMENT** 14A  
Sat Sun 1:10 3:30

**HOLES** G  
Daily 7:00 9:20  
Fri Sat Sun Mon 1:10 3:30

**IDENTITY** 14A  
Daily 7:15 9:15

**BULLETPROOF MONK** PG  
Violent scenes, not suitable for younger children.  
Daily 7:05 9:10  
Sat Sun 1:00 3:10

## WETASKINWIL CINEMAS

(1) 780-352-3922

**PIGLET'S BIG MOVIE** G  
Daily 7:00 Sat Sun 1:00 3:00

## GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave.  
St. Albert, 458-9822

**BULLETPROOF MONK** PG  
Violent scenes, not suitable for younger children.  
Daily 11:45 2:10 4:15 6:50 8:45

**PIGLET'S BIG MOVIE** G  
Daily 11:30 2:00 4:00

**THE CORE** PG  
Not suitable for younger children.  
Daily 6:30 9:00

**PHONE BOOTH** 14A  
Coarse language throughout.  
Daily 11:15 1:30 3:45 6:45 8:30

**ANGER MANAGEMENT** 14A  
Daily 11:00 1:45 4:30 7:00 9:15

**IDENTITY** 14A  
Gory scenes.  
Daily 12:00 2:30 4:20 7:15 9:30

## CINEMA GUIDE

### CITY CENTRE

10200-102 Ave. 421-7020

**CONFIDENCE** 14A  
Coarse language throughout.  
Daily 1:50 4:20 7:00 9:30

**IDENTITY** 14A  
THX Daily 1:10 3:20 5:30 7:40 10:10

**STEAL** 14A  
Coarse language, suggestive language.  
Daily 2:20 4:40 7:50 10:15

**ANGER MANAGEMENT** 14A  
Daily 1:00 2:00 3:30 4:30 6:30 7:30 9:00 10:00

**THE GOOD THIEF** 14A  
Coarse language. Daily 1:20 3:50 6:50 9:50

**PHONE BOOTH** 14A  
Coarse language throughout.  
THX Daily 1:40 3:40 6:40 9:10

**MALIBU'S MOST WANTED** PG  
Coarse language. Daily 1:00 3:00 5:00 7:00 9:00

**HOUSE OF 1000 CORPSES** R  
Daily 2:10 4:10 7:20 9:40

## WEST MALL 8

8882-170 St. 444-1829

**CONFIDENCE** 14A  
Coarse language throughout. Fri Mon-Thu 7:30  
9:55 Sat-Sun 2:00 4:40 7:30 9:55

**TEARS OF THE SUN** 14A  
Graphic war violence. Daily 9:45

**HOW TO LOSE A GUY IN 10 DAYS** PG  
Suggestive language. Fri Mon-Thu 6:40 9:10  
Sat-Sun 1:00 3:40 6:40 9:10

**BOWLING FOR COLUMBINE** 14A  
Fri Mon-Thu 6:45 9:25  
Sat-Sun 1:10 3:50 6:45 9:25

**CHICAGO** 14A  
Fri Mon-Thu 7:00 9:40  
Sat-Sun 1:40 4:20 7:00 9:40

**A MAN APART** 18A  
Fri Mon-Thu 7:20 9:50  
Sat-Sun 1:50 4:30 7:20 9:50

**BEND IT LIKE BECKHAM** PG  
Fri Mon-Thu 6:50 9:20  
Sat-Sun 1:20 4:00 6:50 9:20

**DREAMCATCHER** 18A  
Gruesome scenes.  
Fri Mon-Thu 6:35 9:30  
Sat-Sun 3:00 6:35 9:30

**BASIC** 14A  
Coarse language, violent scenes  
Fri Mon-Thu 7:10 Sat-Sun 1:30 4:10 7:10

## CLAREVIEW

4211-139 Ave. 472-7600

**ANGER MANAGEMENT** 14A  
Daily 1:30 2:30 3:50 4:50 6:50 8:00 9:10 10:15

**IDENTITY** 14A  
Gory violence. Daily 1:00 3:00 5:10 7:30 10:00

**IT RUNS IN THE FAMILY** 14A  
Daily 1:40 4:10 7:10 9:45

**STEAL** 14A  
Coarse language, suggestive language.  
Daily 2:20 4:40 7:40 9:55

**HOLES** PG  
Daily 1:20 4:00 7:00 9:30

**PHONE BOOTH** 14A  
Coarse language throughout  
Daily 1:10 3:15 5:20 7:45 9:50

**BULLETPROOF MONK** PG  
Violent scenes, not suitable for younger children.  
Daily 1:50 4:20 7:20 9:40

**WHAT A GIRL WANTS** G  
Daily 2:10 5:00 7:15 9:35

**MALIBU'S MOST WANTED** PG  
Coarse language.  
Daily 2:00 4:30 7:50 10:10

## SOUTH EDMONTON COMMON

1525-99 St. 436-8585

**AGENT CODY BANKS** PG  
Daily 1:10

**BRINGING DOWN THE HOUSE** PG  
Suggestive language, not suitable  
for younger children. Daily 7:50

**CHICAGO** 14A  
Daily 2:00 5:10 8:00

**THE LORD OF THE RINGS:  
THE TWO TOWERS** 14A  
Violent scenes, frightening scenes.  
Daily 12:45 4:50 8:40

**PHONE BOOTH** 14A  
Coarse language throughout.  
Daily 2:10 5:20 7:45 10:10

**WHAT A GIRL WANTS** G  
Daily 1:15 3:50 6:45 9:15

**A MAN APART** 18A  
Daily 2:20 5:15 10:35

**ANGER MANAGEMENT** 14A  
Daily 3:30 6:30 9:30 THX Fri-Tue Thu 1:30 2:30  
4:30 5:30 7:30 8:30 10:30  
Wed 1:30 2:30 4:30 7:30 10:30

**BEND IT LIKE BECKHAM** PG  
THX Daily 1:00 4:00 6:50 9:40

**HOLES** PG  
Daily 12:40 1:40 3:45 4:45 6:40 7:40 9:20 10:15

**HOUSE OF 1000 CORPSES** R  
Daily 1:20 3:40 5:50 8:15 10:40

**THE GOOD THIEF** 14A  
Coarse language. Daily 1:45 4:20 7:00 9:45

**IDENTITY** 14A  
Gory violence.  
THX Daily 12:30 2:40 5:00 7:20 9:50

**CONFIDENCE** 14A  
Coarse language throughout.  
Daily 1:50 4:15 7:15 10:00

**STEAL** 14A  
Coarse language, suggestive language.  
Daily 12:50 3:10 5:40 8:10 10:20

## WEST MALL 6

8882-170 St. 444-1331

**TWO WEEKS NOTICE** PG  
Fri-Sat Mon-Thu 10:00

**CATCH ME IF YOU CAN** PG  
Not suitable for younger children.  
Fri-Sat Mon-Thu 9:15

**BIKER BOYZ** PG  
Coarse language. Daily 9:00

**THE JUNGLE BOOK 2** G  
Fri Mon-Thu 7:30  
Sat 1:15 3:00 5:00 7:30

**KANGAROO JACK** PG  
Suggestive language  
Fri Mon-Thu 6:30 Sat 2:15 4:30 6:30

**DAREDEVIL** 14A  
Violent scenes. Fri Mon-Thu 7:15 9:30  
Sat 2:00 4:45 7:15 9:30

**THE RECRUIT** PG  
Coarse language.  
Fri Mon-Thu 6:45 9:00  
Sat 1:30 4:15 6:45 9:00

**SHANGHAI KNIGHTS** PG  
Fri Mon-Thu 7:00 9:40  
Sat 1:00 3:45 7:00 9:40

**CRADLE 2 THE GRAVE** 14A  
Coarse language, violence throughout.  
Fri Mon-Thu 7:45 9:50 Sat 1:45 4:00 7:45 9:50

## VILLAGE TREE

1 Gervais Rd. St. Albert, 459-1212

**AGENT CODY BANKS** PG  
Fri 6:45 9:15  
Sat-Sun 1:30 4:15 6:45 9:15 Mon-Thu 6:45

**HOW TO LOSE A GUY IN 10 DAYS** PG  
Suggestive language. Fri 6:45 9:15  
Sat-Sun 1:45 4:15 6:45 9:15 Mon-Thu 6:45

**ABOUT SCHMIDT** 14A  
Fri 6:30 9:00  
Sat-Sun 1:15 4:00 6:30 9:00 Mon-Thu 6:30

**OLD SCHOOL** 18A  
Crude sexual content. Fri 7:30 10:00  
Sat-Sun 2:00 4:45 7:30 10:00 Mon-Thu 7:30

**THE LORD OF THE RINGS:  
THE TWO TOWERS** 14A  
Violent scenes, frightening scenes. Fri 8:45  
Sat-Sun 1:00 4:45 8:45 Mon-Thu 6:30

**HOLES** PG  
Fri 7:00 9:30  
Sat-Sun 1:30 4:30 7:00 9:30 Mon-Thu 7:00

**BRINGING DOWN THE HOUSE** PG  
Suggestive language, not  
suitable for younger children. Fri 7:15 9:45  
Sat-Sun 1:15 3:45 7:15 9:45 Mon-Thu 7:15

**BASIC** 14A  
Coarse language, violent scenes. Fri 7:30 10:00  
Sat-Sun 2:00 4:30 7:30 10:00 Mon-Thu 7:30

**WHAT A GIRL WANTS** G  
Fri 7:00 9:30  
Sat-Sun 1:00 3:45 7:00 9:30 Mon-Thu 7:00

**MALIBU'S MOST WANTED** PG  
Coarse language. Fri 7:30 9:45  
Sat-Sun 1:45 4:15 7:30 9:45 Mon-Thu 7:30

**IT RUNS IN THE FAMILY** 14A  
Fri 7:15 9:45 Sat-Sun 1:15 4:00 7:15 9:45  
Mon-Thu 7:15

**CONFIDENCE** 18A  
Coarse language throughout. Fri 7:30 10:00  
Sat-Sun 2:00 4:45 7:30 10:00 Mon-Thu 7:30

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**AGENT CODY BANKS** PG  
Sat Sun 1:30

**PIGLET'S BIG MOVIE** G  
Fri 4:30 Sat-Sun 12:15 2:30 4:30

**BASIC** 14A  
Coarse language, violent scenes. Daily 9:20

**PHONE BOOTH** 14A  
Coarse language throughout. Fri 4:15 7:20 9:35  
Sat-Sun 1:40 4:15 7:20 9:35  
Mon-Thu 7:20 9:35

**WHAT A GIRL WANTS** G  
Fri 3:50 6:45 Sat-Sun 1:00 3:50 6:45  
Mon-Thu 6:45

**ANGER MANAGEMENT** 14A  
Fri 3:10 7:00 7:30 9:30 9:50  
Sat-Sun 12:40 3:10 7:00 7:30 9:30 9:50  
Mon-Thu 7:00 7:30 9:30 9:50

**BULLETPROOF MONK** PG  
Violent scenes, not suitable for younger children.  
Fri-Sun 4:00 6:40 9:40  
Mon-Thu 6:40 9:40

**HOLES** PG  
Fri 3:40 7:05 9:35  
Sat-Sun 1:10 3:40 7:05 9:35  
Mon-Thu 7:05 9:35

## MALIBU'S MOST WANTED

Coarse language  
Fri 4:10 7:25 9:55  
Sat-Sun 2:00 4:10 7:25 9:55  
Mon-Thu 7:25 9:55

**CONFIDENCE** 14A  
Coarse language throughout  
Fri 4:20 7:10 9:25 Sat-Sun 1:50 4:20 7:10 9:25  
Mon-Thu 7:10 9:25

**IDENTITY** 14A  
Gory violence. Fri 3:30 6:50 9:45  
Sat-Sun 1:20 3:30 6:50 9:45 Mon-Thu 6:50 9:45

**BEND IT LIKE BECKHAM** PG  
Fri 3:45 6:30 9:15 Sat Sun 12:50 3:45 6:30 9:15  
Mon-Thu 6:30 9:15

## FAMOUS PLAYERS

### GATEWAY 8

29 Ave. Calgary Trail, 436-6977

**BULLETPROOF MONK** PG  
Violence, not recommended for younger children

Fri Sat Sun 1:30 4:10 7:20 9:40  
Mon Tue Wed Thu 7:20 9:40

**DREAMCATCHER** 18A  
Gruesome scenes  
9:10

**HOW TO LOSE A GUY IN 10 DAYS** PG  
Suggestive language  
Fri Sat Sun 1:10 3:30 6:50 9:15  
Mon Tue Wed Thu 6:50 9:15

**MALIBU'S MOST WANTED** PG  
Coarse language

Fri Sat Sun 1:45 4:00 7:30 9:50  
Mon Tue Wed Thu 7:30 9:50

**PIGLET'S BIG MOVIE** G  
Fri Sat Sun 12:45 2:40 4:30 7:10  
Mon Tue Wed Thu 7:10

**THE CORE** PG  
Not suitable for younger children  
Fri Sat Sun 1:00 3:45 6:45 9:20  
Mon Tue Wed Thu 6:45 9:20

**THE PIANIST** 14A  
Violence, disturbing scenes.  
Fri Sat Sun 1:15 4:20 7:45  
Mon Tue Wed Thu 7:45

**IT RUNS IN THE FAMILY** 14A  
Fri Sat Sun 1:20 3:50 7:00 9:35  
Mon Tue Wed Thu 7:00 9:35

**BASIC** 14A  
Coarse language, violent scenes  
Fri Sat Sun 12:50 3:20 6:55 9:25  
Mon Tue Wed Thu 6:55 9:25

## PARAMOUNT THEATRE

10233 Jasper Ave. 428-1307

**BULLETPROOF MONK** PG  
Violence, not recommended for younger children

Fri Mon Tue Wed Thu 7:00 9:20  
Sat Sun 4:30 7:00 9:20

**SILVERCITY WEST EDMONTON MALL**

WEM, 8882-170 St. 444-2400

**AGENT CODY BANKS** PG  
1:50

**THE LORD OF THE RINGS:  
THE TWO TOWERS** 14A  
Violence, frightening scenes  
4:10 8:00

**PIGLET'S BIG MOVIE** G  
12:50 2:45 5:00

**THE CORE** PG  
Not suitable for younger children  
Fri Sat Mon Tue Wed 1:05 4:05  
6:55 10:00  
Sun 1:05 10:00 Thu 1:05 4:05 10:00

**WHAT A GIRL WANTS** G  
1:25 3:55 6:45

**PHONE BOOTH** 14A  
Coarse language throughout  
1:40 4:45 7:40 9:50

**MALIBU'S MOST WANTED** PG  
Coarse language  
1:45 4:50 7:50 10:20

**HOLES** PG  
1:00 4:00 7:10 9:55

**HOUSE OF 1000 CORPSES** R

**ANGER MANAGEMENT** 14A  
1:10 3:50 7:05 7:30 10:05 10:30

**BULLETPROOF MONK** PG  
Violence, not recommended for younger children  
1:30 4:30 7:45 10:10

**CYBERWORLD** PG  
Fri Sat Sun Tue Wed Thu 1:00 3:00 5:00 7:00  
8:30 10:00 Mon 1:00 3:30 5:00 7:00 8:30 10:00

## PG

## IDENTITY

Gory violence.

1:20 4:15 7:15 9:45

## IT RUNS IN THE FAMILY

1:15 3:45 6:50 9:40

## STEAL

Coarse language, suggestive scenes

1:35 4:20 7:00 10:15

## WWE: BACKLASH

Classification not available

Live event Sun 5:00

## 14A

## 14A

## 14A

## 14A

## 14A

## PG

## PG

## 14A

## 18A

## PG

## PG

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## 14A

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## 18A

## PG

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## PG

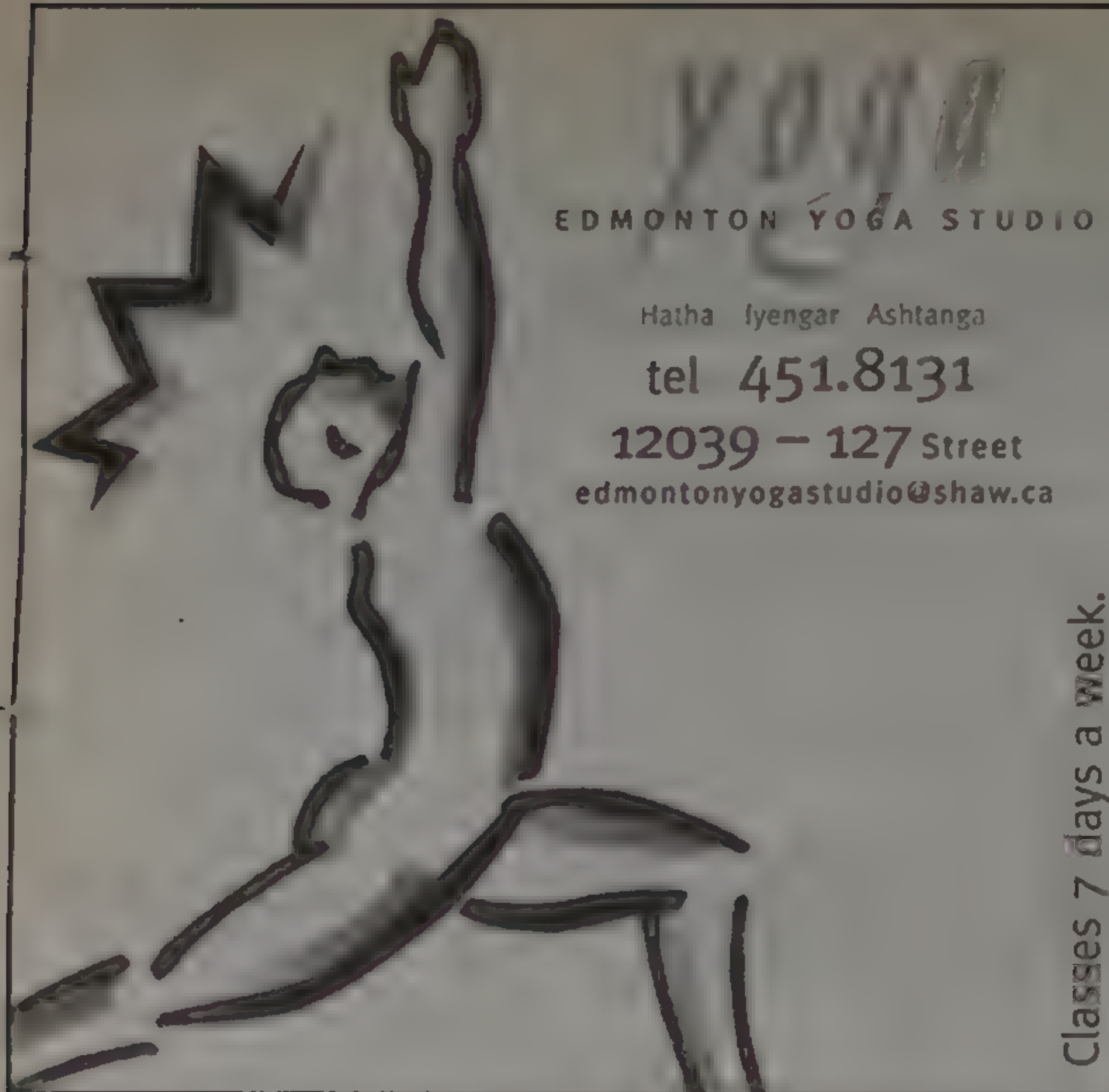
## PG



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## FILM

# Bye-bye, mon *Cowboy*

*Cowboy Bebop* is strictly for anime junkies—especially juvenile ones

By PENNY CHOLMONDELEY

If you buy into the studio's claims that *Cowboy Bebop: The Movie* is targeted at an "adult" audience, you've just made your first mistake. But it's an easy miscalculation. After all, director Shinichiro Watanabe's animated feature is based on one of the first anime series to have a late-night run in the Cartoon Network's popular "Adult Swim" programming block, and the film was considered intense enough to merit an "R" rating in certain markets. Yet there is very little that is mature about *Cowboy Bebop*.

The plot is familiar: a tanker explodes on a busy bridge in a Martian city and an unknown pathogen is set loose on an unsuspecting population. An ex-military madman is behind the chaos and it's up to a gang of unlikely heroes to save humanity (for a price, of course). Our lead, the sardonic, chain-smoking Spike Spiegel, lives in a Martian city that bears a striking resemblance to late-20th-century New York. Piloting the spaceship *Bebop*, he leads a crew

of bounty hunters that includes the scantily-clad Faye Valentine, child hacker Edward and a bulky, grouchy ex-police officer named Jet Black. A saucy government agent named Elektra provides some mystery and sexual tension—she's also the hinge in a subplot that tries to show us our villain isn't all bad. With a storyline that features several combat scenes, cutesy sidekicks, spaceships and women with enormous, globe-shaped breasts, *Cowboy Bebop* sounds like the consummate anime film. What went so horribly wrong?

## REVUE ANIME

It's simple. While bursting bosoms and artful fight scenes might distract some viewers from the film's weak narrative, there's no escaping the absence of engaging characters. While there is, admittedly, some believable chemistry between Spike and Elektra, watching the rubbery, thoroughly annoying Edward wiggle and baby-talk her way through her scenes, or listening to Faye whine about her meaningless existence is as rewarding as gumming glass.

**ANIME FANS** who religiously defend the virtues of the 26-episode animated series are right about at least one thing: the martial arts sequences are a true delight. There's a comical joust

with a mop for the Jackie Chan enthusiasts, plenty of slow motion close-ups for the John Woo fans and enough emotion-soaked panning between foes to humble Bruce Lee himself. Unfortunately, each action sequence is followed by dull and disconnected dialogue, most of which does nothing to advance the story or give the characters depth. By having the crew quote everything from Sun Tzu's *The Art of War* to *Star Trek: The Next Generation*, Watanabe attempts to flatter the intellect and pop-culture savvy of his audience, but he's really doing little more than assembling a few scraps of recycled philosophy that only add to the film's already clumsy and juvenile narrative.

Thankfully, the English dubbing in *Cowboy Bebop* is well-crafted, making the film's 110-minute running time less painful. Another pleasure is the brooding Kanno Yoko score that mingles classic jazz, rock, technopop and even a few snatches of minimalist composer Steve Reich. Shave off a healthy 45 minutes, and *Cowboy Bebop* might even be enjoyable. But then you'd just be left with an episode of the series, and where's the fun in that? **D**

## COWBOY BEBOP: THE MOVIE

Directed by Shinichiro Watanabe • Written by Keiko Nobumoto • Featuring the voices of Steven Jay Blum, Beau Billingslea and Wendee Lee • Opens Fri, Apr 25

## ARTS

# Somebody's watching me

Prying inside the paranoid, Orwellian world of *Dossier*

By PAUL MATWYCHUK

Appropriately for the director of a play about privacy, Barbara French is reluctant to give away too much information about the plot of *Dossier*. The story is set in a vague mix of present-day and near-future Alberta and depicts the unraveling life of Baxter Freeman (Aaron Talbot), an "information collector" in the employ of a shadowy, sinister, quasi-governmental body known simply as "The Institute." "Where the character works," she says, "is a place where they're basically combining all the information they have into one centralized government database. And he starts involving himself in things that, well, aren't quite kosher at the Institute—using information in a way that's not malicious but not quite the way it should be used. The story basically takes the main character out of his normal environment and puts him in a new environment where he's not in control anymore and flips

his life around."

French may prefer *Dossier's* storyline to remain a little hazy, but the play was inspired by a series of all-too-concrete pieces of legislation that arose in Canada and the United States in the wake of September 11, particularly Canada's Bill C-36, the so-called "Anti-Terrorism Act," and U.S. Attorney-General John Ashcroft's twin brainchildren, the Homeland Security Act and the Patriot Act (laws whose Orwellian names promise to preserve democracy while their actual content

## PREVIEW THEATRE

actually gives the government more power to limit people's freedom).

"The Anti-Terrorism Act has a couple of disturbing clauses," says Heather Fitzsimmons-Frey, the show's dramaturg, whose work on the show included researching the legal ramifications of Bill C-36 in order to ground the story in reality as opposed to a sci-fi/fantasy world. "One thing it does is define terrorism and terrorist activity very, very broadly." Indeed, despite government assurances to the contrary, many social activists worry that the ATA could one day be used to clas-

sify actions like the Quebec anti-globalization demonstrations as terrorism, or to create an alternate justice system where criminals can be held in custody without the usual constitutional right to a fair and speedy trial. "And we have no reason to trust the government," says Fitzsimmons-Frey. "Even if the present government doesn't use [this power], who's to say a future one might not?" As the two women point out, the city of Edmonton is currently contemplating installing video cameras along Whyte Avenue—only a few blocks from the café where we're sitting—to monitor the street during Canada Day and the Fringe Festival, a notion that seemed like far-fetched science fiction as recently as 1997, when director Wim Wenders used it as a plot point in his film *The End of Violence*.

**ALL THESE IDEAS AND ISSUES** were swimming around inside French's head when she began planning out the show last year. "My job," she says, "is to ask questions and let the audience find their own answers." French was fascinated by the contrast between the official govern-

SEE NEXT PAGE



# The Zero effect

Mile Zero Dance's Bobbie Todd wants three... two... one... to speak for itself

By MIKAYLA MAYA

I'm in Integration Pilates and Open Space, where a woman is intoning a series of cryptic phrases: "Words are not experiences," she says. "Experiences are not words.... Where to begin?... What point?" Two dancers with porcelain skin are moving behind her, intimate and removed at the same time. Since Seattle-based/Newfoundland-born choreographer Tonya Lockyer has not yet arrived from Seattle, Mile Zero Dance artistic director Bobbie Todd is overseeing a rehearsal of Lockyer's *V*, a work for two dancers and an actress inspired by the lives and writings of Virginia Woolf and her sister Vanessa Bell.

Lockyer's piece is one of three works that make up Mile Zero Dance's new production, *three... two... one...*, which is billed, somewhat intimidatingly, as "a time-based fusion of new media through dance." In the final weeks of production, Todd maintains her calm focus, even after deciding to rejigger the original order of the program. At first, she had planned to open with MZD artist in residence Gerry Morita's *Work*, but instead she has opted to let Morita's

three dancers and three musicians close out the evening and instead open with her own *Tabula Rasa*.

After three years as Mile Zero's artistic director, Bobbie Todd comments that the 17-year-old company is still finding its way through an organic process. *Tabula Rasa* is a good example of how the troupe is finding its way through the process of creation and collaboration. Todd was

## PREVIEW DANCE

originally inspired by a recording of *Für Alina*, an improvisational score by Estonian composer Arvo Pärt. The 1976 composition was the first one in which he employed his technique of tintinnabuli—the use of two simultaneous voices as one line—after his re-emergence from a self-imposed silence. "I have discovered that it is enough when a single note is beautifully played," he said. Like Pärt, who works with very few elements (one or two voices) Todd reduces her works to essential movement according to the nature of sensory perception. *Tabula Rasa* is a solo dance—a slow and very demanding one, performed by Raena Waddell—accompanied by piano.

**TODD SAYS IT WAS UNCANNY** how it all worked out—the piece, the pianist, the props and the video projections by Craig LeBlanc. She says she doesn't use Pärt's recording any-

more, at least not since she started rehearsing with improvisatory pianist Linda Daniel, who also happens to be a Jungian analyst in creativity. Serendipitously enough, Daniel had already spent a year in negotiations to acquire the rights to perform Pärt's improvisational score as part of her own performance repertoire. Whether their meeting was coincidence or fate is probably something only Jung himself could say, but in any case, Todd's artistry and that of Daniel have meshed as felicitously as the two halves of a Pärt musical line.

Lockyer's contention that experiences cannot be expressed in words seems to be part of Todd's artistic worldview as well; as we talk about *Tabula Rasa* while the dancers run through *V*, Todd is reluctant to say much about the meaning of her piece, preferring instead to let the dancer's movements, the dazzling set (featuring an array of polished mirrors and a high-gloss baby grand piano) and the sound of Pärt's music ("an exaltation of the inner self," she calls it) speak for itself—or at least let audiences draw their own conclusions about them. And I'm only too happy to keep watching the dancers rehearse and not press her further. ☺

### THREE... TWO... ONE...

By Bobbie Todd, Tonya Lockyer and Gerry Morita • Presented by Mile Zero Dance • La Cité francophone (8627-91 St) • Fri-Sat, Apr 25-26 • 420-1757

Creating any kind of collective show—especially one put together on as tight a rehearsal schedule as *Dossier*—requires a special kind of actor. "They can't be afraid of failure, or taking risks, or getting rejection," she says. "A lot of their suggestions will be thrown out. And they need to be a team player." It's a paradox: French found the only way to create a play about the importance of preserving people's privacy was to make sure she and her cast shared as many thoughts and ideas with each other as they could. ☺

### DOSSIER

Directed by Barbara French • Starring Kate Boorman, Geoffrey Ewert, Kattina Michele, Aaron Talbot and Murray Utas • Catalyst Theatre • To May 3 • 420-1757



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# Learning another Language

Trevor Schmidt moves heaven and earth to bring *Language of Angels* to the stage

By PAUL MATWYCHUK

being "like Cheryl Ladd in *Millennium*." The comparison is apt, I suppose—*Millennium* and *Language of Angels* both involve people from the future who travel back in time and affect events in the past—but Schmidt is probably the only theatre director in the world who would both fall in love with Lizuka's strange, elliptical script and then describe it in terms of a schlocky shot-in-Canada sci-fi cheapie from the late '80s starring Kris Kristofferson, Al Waxman and Daniel J. Travanti.

Lizuka's play contains ghosts, gunfire and a mysterious death, but even

## PREVIEW THEATRE

though it was originally written for an evening of "ghost plays" not unlike Northern Light's own popular *Urban Tales* series, it's anything but a genre piece. "It's a fascinating, creepy little play, I think," Schmidt says, "but I don't think that's the overall emotional quality that I'm left with by the time it's over. It isn't a thriller, it's not a chiller, it's not a whodunit—in fact, we find out very early on whodunit. It's not even a *whydunit*."

**WHAT THE PLAY DOES DO**, in its uniquely fractured way, is explore how the death of a young woman named Celie, who disappeared one night in

an underground cave on the outskirts of her small Appalachian hometown, affects the people who knew her. The play is anything but linear; the first third is a *Rashomon*-like series of monologues in which various characters offer conflicting descriptions of Celie's character; the second third depicts a time-bending encounter between Celie's friends and a mysterious stranger; and the final third is a long, sad conversation that takes place years after Celie's death between two characters who still haven't been able to put the tragedy behind them. It's a mood piece, a play that might not make total sense while you watch it—and Schmidt even says he expects to be criticized as a director for its lack of immediate clarity. "I'm well aware," he says, "that some people are going to walk out of the theatre going, 'I don't get it.' But I know that the longer you sit with it, the more it makes sense to you. Hopefully it'll affect people enough that they'll still be thinking about it a week later, because then I think they'll get more out of it."

The cast is a striking mix of experienced actors and comparative newcomers. Martin Happer, who's shone this season in Studio Theatre shows like *The Ends of the Earth* and *The Plough and the Stars*, plays Celie's boyfriend Seth, and Schmidt takes a particular pride in having cast a new actor, Helen Camisa, opposite him.



Jeff Haslam in *Language of Angels*

(Camisa works behind the counter at TIX on the Square, a job that Schmidt, whose first theatre job was checking coats at Phoenix Theatre, can easily identify with. Plus, she aced her audition. "She has an amazing capacity for emotion," Schmidt says. "Her first reading was amazingly full. That was a gift for me as a director, knowing I wouldn't have to, you know, work her up to that level.")

**SCHMIDT HAS PAIRED** Happer and Camisa with two of Edmonton's busiest and most popular actors: Beth Graham and Jeff Haslam, both of whom are making their Northern Light debuts. "I was actually afraid to ask [Haslam] to do it," Schmidt says. "I thought there was no way he could possibly be interested. But I phoned him and said, 'I've got this script, would you be interested in taking a look at it?' And he just said, 'Yeah, I'll

do it. You don't need to send me the script. I'll do it.... I have absolute faith in your talent and commitment, and I want to work with you.' Honest to God, I'm not trying to suck up to him, but the way he's opened his arms to everyone in this cast and crew is so admirable. He's truly a great, great role model for this community."

In other words, to put things in terms of *Millennium*, he's this production's Kris Kristofferson. Wait—maybe Trevor Schmidt is Kristofferson. Or are he and Lizuka the two airplanes? No, that's not right. God, don't tell me I'm going to have to watch that movie again....

## LANGUAGE OF ANGELS

Directed by Trevor Schmidt • Written by Naomi Iizuka • Starring Helen Camisa, Beth Graham, Martin Happer and Jeff Haslam • Stanley A. Milner Library Theatre • To May 4 • 471-1586/420-1757

# Dad, can I borrow the keys to the studio?

Louis and Marc Munan have a unique father-son artistic partnership

By AGNIESZKA MATEJKO

Some people say that you should never discuss religion and politics at the dinner table, but in my experience it's conversations about parents, not politics, that make temperatures rise and voices crack. I would have expected this topic to lose some wind in my middle age, but lo and behold, my friends and I still haven't entirely freed ourselves from the bonds of parental reprimands. Meanwhile, our parents have the uncanny ability to freeze us at the emotional age of 13, and in urgent need of parental guidance. For example, after graduating from university with a B.F.A. and an M.F.A., my father came to my newly opened studio and told me (with an honesty I now find disarming) that my work is interesting enough—but it would be far more marketable to do sculptures of ballerinas.

So it was with surprise and curiosity that I ran across an invitation entitled *Father/Son Exhibit* held at a weekly open studio by Louis and Marc Munan. "I had a number of

pieces in my apartment and I had to live in that apartment without stumbling over them," explains Louis Munan, who, after retiring 20 years ago from a scientific position with the United Nations, decided to pursue his lifelong interest in art. Despite his 82 years, he pursued art with a passion that any 20-year-old would envy—so much passion, in fact, that his large-scale clay sculptures soon overwhelmed his retirement suite.

To ease the space problem, Munan organized a show and sale of his work in the Strathcona Seniors' Centre. Since his son Marc happened to be a mixed-media artist, a joint show was organized. Some pieces

## PREVIEW VISUAL ARTS

were sold, but not enough to entirely alleviate the space problem, and the Munans began to contemplate sharing a studio. They managed to find the ideal place: a many-chambered space that looks like a turn-of-the-century French atelier. It was even located above Bistro Praha, a café they frequent so regularly that the management has allowed them to enter the building through the more convenient back door.

However idyllic the location, how do they manage to get along? "Father and son relationships are difficult

things," explains Louis. "I have to stop being a father and giving advice." But then, he gets constructive criticism in return. "I ask Marc, 'Does this work, does that work?' And he tells me." Sometimes, when Marc gets a case of "artist's block," Louis advises, "Just sit there for a while and something good will come."

"And when it does it's exhilarating," says Marc. "I consider myself very lucky to have the studio and blessed to have my father's support." His voice fills with emotion.

"The mere presence of your son is encouraging," agrees Louis.

**SURPRISINGLY, THE CONTINUAL** sharing of ideas and criticism has not led to a melding of styles. While Louis's work consists of abstracted clay figures, Marc builds playful, mixed-media miniatures of urban settings. "Since he was 13, I saw a spark in him that shone in an artistic light," says Louis. "What he did was build small houses and enlarge them into a city—a city as big as a table." Marc's houses and cities represent the ideal community, a notion he became familiar with early in life as the family lived in two unique urban neighborhoods, including Green Belt, Maryland (an experimental community instigated by Eleanor Roosevelt). "They were beautiful places to live," Marc recalls wistfully.



Father Louis Munan and son Marc Munan

Since then, his imagination has been populated by idyllic cities that glow with colour and life. "There was always an idealism about his life and art based on the notion of a good community," explains Louis.

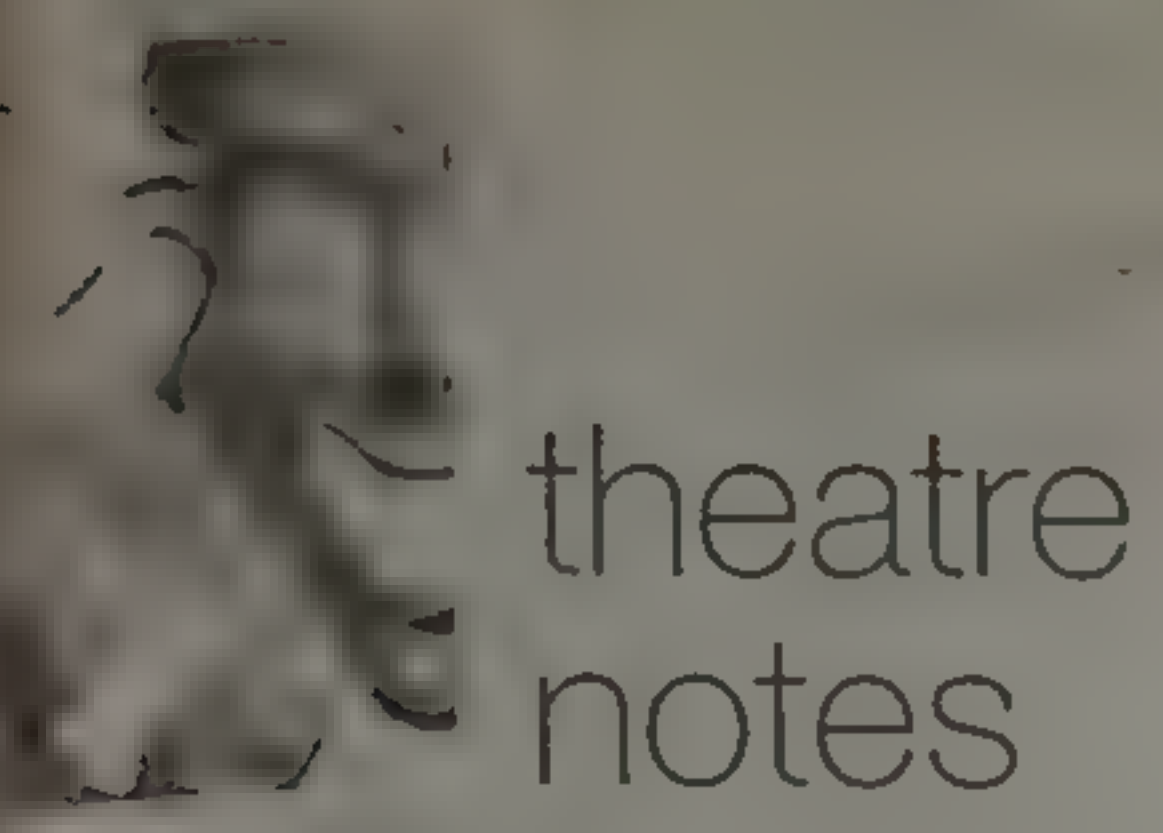
As I left the Munan studio, I was filled with a poignant sadness that so few of us have the time to share so much of ourselves with the people most interested in us—our parents. After seeing such support and sharing shining through the Munans' relationship, I begin to ponder the unthinkable: perhaps more artists would

benefit from having a parent in their studio on a regular basis. Perhaps even my father would have changed his mind about the ballerinas had I taken the time to talk to him. But, most of all, I was glad for Louis and Marc that they can have this time together. "We are happy that this little miracle has happened for us," says Louis. "I don't know how many fathers and sons are blessed with this opportunity."

## FATHER/SON EXHIBIT

By Louis and Marc Munan • Studio 321 (10168-100A St) • To Apr 27





# theatre notes

By JAMES ELFORD

## Snoots me fine

**Nosebowl Theatresports Tournament • W.P. Wagner High School (6310 Wagner Road) • Wed-Fri, Apr 30-May 2 (7pm) • preVUE** As if high school weren't awkward enough, imagine being asked to stand in front of an audience and somehow entertain them without any sort of planning or forethought. Sound like a bad teenage nightmare? Perhaps, but it's also the premise of the Nosebowl, Rapid Fire Theatre's annual high school Theatre-sports tournament.

This vicious forum of comedic combat for minors has a simple concept: over three evenings, teams from area high schools (Victoria Composite, J.H. Picard, Archbishop MacDonald, Archbishop O'Leary, Ross Sheppard and tournament hosts W.P. Wagner) compete in a round robin tournament judged by members of the local improv community. The event follows Rapid Fire's standard Theatresports format, with each team challenging the other to various games and scenes in an attempt

to score the most points in categories like narrative coherence, technique and entertainment value. Luckily the teens are not thrown into the arena without some basic training; Rapid Fire supplies each team with coaches who help them understand the format and hone their skills (and hopefully their wits) as they prepare to meet their peers.

Why would teens take such a risk of appearing ridiculous in full view of their fellow students? Because it's fun and useful—at least that's what local improv gadabout (and onetime Nosebowl participant) Josh Dean believes. "Speaking from personal experience," he says, "this is a nice opportunity for them to get out in front of people and work on their improv skills. I think improv is the most important skill I've learned since tying my shoes. Just the confidence to think fast and go into situations that you aren't necessarily prepared for is very useful. As well, improv was my theatre school and people who are inclined towards theatre learn a lot of it from just going and doing it. Nosebowl is a good opportunity for that."

Dean says the tournament has helped Rapid Fire as well. "The Rapid Fire mandate is to teach and spread improv in the community and that is one of the goals of the Nosebowl," he says. "It lets us encourage people to try improv and to encourage future Rapid Fire players."

The tournament has had a tradition of bringing new blood to Rapid Fire's line-up; many of the company's current stars had their first taste of sweet lady improv at the competition. Besides Dean, Rapid Fire staples like

Kevin Gillese, Chris Connelly and Ian Rowe are also Nosebowl alumni. "It's a way for potential improvisers to have a sense of how Rapid Fire Theatre works and give us an opportunity to actively scout out new talent," says Dean.

Although Dean is pleased with the success of the tournament, he still thinks there's a lot of room for expansion. "I'd like it to be a lot bigger and include teams from outside Edmonton," he says, adding that the tournament is a relatively cheap way for schools to expand their performance programs. He also hopes to see the Nosebowl provide a viable alternative to the Canadian Improv Games, a more rigidly structured and well-known improv venue within which many teens already participate.

But what dark, hidden plans could be secretly driving Dean's urge to make the Nosebowl grow? "Could it be," he asks, "to slowly put our seeds in every theatre company in some kind of Machiavellian plot to eventually control the world? No comment." ☐

can raise the hairs on the back of your neck

TABULA RASA  
BOBBIE TODD

WORK  
GERRY MORITA

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# ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to [listsings@vue.ab.ca](mailto:listsings@vue.ab.ca). Deadline is Friday at 3pm

## DANCE

**CONTACT IMPROV DANCE** McKernan Community Hall, 11341-78 Ave (450-3336) • Every Sun (3-5pm): Dance jam. Contact Improv, a dance of weight-sharing, gravity, momentum and stillness

**SALSA RICA DANCE COMPANY** Dance Central Studio, 12004-111 Ave (433-8314/709-5425) • Performances by Salsa dancers • Fundraiser; all profits go to sending Salsa Rica to Los Angeles to represent Canada at the 2003 West Coast Salsa Congress • Sat, Apr. 26 (9pm) • \$20

**THREE, TWO, ONE** La Cité francophone, 8627-91 St • Presented by Mille Zero Dance • Three works by Tonya Lockyer, Gerry Morita and Bobbie Todd • Apr. 25-26 (8pm) • \$20/\$17 (student/senior) • Tickets available at TIX on the Square (420-1757)

## GALLERIES/MUSEUMS

**AGNES BUGERA GALLERY** 12310 Jasper Ave (482-2854) • **MEMORIES:** Mixed media works by Alain Attar • Apr. 26-May 9 • Opening reception, artist in attendance: Apr. 26 • Spring Gallery Walk: Sat, Apr. 26 (10am-5pm); Sun, Apr. 27 (Noon-4pm)

**ALBERTA CRAFT COUNCIL GALLERY** See What's Happening Downtown

**ART BEAT GALLERY** 8 Mission Ave (459-3677) • Artworks by Jean Peters, Andrew Raszewski and Bi Yuan Cheng. Soapstones by Roy Hinz and Doug Smart. Scratchboard by Kim Conington. Prints by Toti • Until Apr. 30

**BEARCLAW GALLERY** 10403-124 St (482-1204) • 24 SONGS: Paintings by Jim Logan • Apr. 26-May 8 • Opening reception: Sat, Apr. 26 (1-4pm); artist in attendance • Spring Gallery Walk: Sat, Apr. 26 (10am-5pm); Sun, Apr. 27 (Noon-4pm)

**BUZZY'S** Lower level, 10416-82 Ave (437-3707) • Artworks by Sirkka Kadatz

**CAFÉ LA GARE** 10308A-81 Ave (988-2400) • **WOMEN WATCHING—RECENT NUDES:** Paintings by Constance Rosa Wulf • Until May 9

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 9103-95 Ave (461-3427) • Group show featuring artworks by gallery members • Apr. 25-May 7

**CHRISTL BERGSTROM'S RED GALLERY** 9621-82 Ave (439-8210) • Open Mon-Fri 11am-5pm; Sat by appointment • **ON BEING DIDACTIC (BUT NOT NECESSARILY PEDANTIC):** Paintings by Christl Bergstrom

**CITY HALL** See What's Happening Downtown

**DOUGLAS UDELL GALLERY** 10332-124 St (488-4445) • Artworks by Nathan Birch • Apr. 26 • Spring Gallery Walk: Sat, Apr. 26 (10am-5pm); Sun, Apr. 27 (Noon-4pm)

**EDMONTON ART GALLERY** See What's Happening Downtown

**ELECTRUM DESIGN STUDIO** 12419 Stony Plain Rd (482-1402) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • **CLAY MEETS FIRE:**

Wood-fired ceramics by John Elder; until May 3 • **PRAIRIE LANDSCAPES:** Artworks by Myrna Harris; until May 24 • Spring Gallery Walk: Sat, Apr. 26 (10am-5pm); Sun, Apr. 27 (Noon-4pm)

**EXTENSION CENTRE GALLERY** 2nd Fl University Extension Centre, 8303-112 St (492-3034) • Open Mon-Thu 8:30am-8pm; Fri, 8:30am-4:30pm; Sat 9am-noon • Rosalie Jacques, graduating student exhibition • Apr. 28-May 7

**FORT DOOR** 10308-81 Ave (432-7535) • Open Mon-Wed 10am-6pm; Thu and Fri 10am-9pm; Sat 10am-6pm, Sun 12-5pm • Caribou hair floral tufting by J. Westastcoot Eskimo soapstone bear carvings by T. Echallouk. West Coast Native and Eskimo silver and gold jewellery by D. Lancaster • Through April

**FRINGE GALLERY** Bsm 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • **NEW FIGURATIVE WORKS:** Acrylic paintings by Doug Jamha; until Apr. 30 • Artworks by Joseph Kozmeniek; through May

**FRONT GALLERY** 12312 Jasper Ave (488-2952) • **SPRING THAW:** Watercolour landscapes by Frances Alty-Arscott • Also featuring urban landscape paintings by Joanna Moore • Until May 8 • Spring Gallery Walk: Sat, Apr. 26 (10am-5pm); Sun, Apr. 27 (Noon-4pm)

**GIORDANO GALLERY** See What's Happening Downtown

**GRANT MACEWAN COLLEGE** Centre for the Arts, Studios 109/113, 10045-156 St (497-4322) • Artworks by the graduates of Grant MacEwan's fine arts program • Apr. 24, 28, 29 (11am-7pm); Apr. 25 (11am-5pm); Apr. 27 (1-5pm) • Opening reception: Sat, Apr. 26 (7-9pm)

**GREENHOUSE TRAILERS** U of A Campus (492-2081) • Open Tue-Fri 10am-5pm • **HOT GREENHOUSE ART:** Installations by senior-level students • Until Apr. 25

**HARCOURT HOUSE** 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **DOODLES:** Paintings by Kellie Kitson; until Apr. 26 • **Front Room: XERISCAPE/ECOSCAPE GARDEN RE-DESIGN PROJECT;** until Apr. 26

**JEFF ALLEN ART GALLERY** Strathcona Place, 10831 University Ave (433-5807) • **NATURE'S PALETTE:** Paintings by Joyce Bowerman • Until May 8

**JOHNSON GALLERY** 7711-85 St (465-6171) • Open Mon-Fri 8am-5:30pm; Sat 9am-5pm • Artworks by Val Dunn, Lois Bauman, Elizabeth Hibbs, Meta Ranger, Sophia Podryhula Shaw, Dave Ripley, Jim Brager Jim Painter. Pottery by Helena Ball, Linda Nelson. Bronzes by Gina McDougall Cohoe • Through April

**JOHNSON GALLERY** 11817-80 St (479-8424) • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Wendy Risdale, Don Sharpe. Prints by Toti, Jack Ellis, Joe Haire and Harold Lyon. Serigraphs by George Weber Pottery by Noboru Kubo • Through April

**McMULLEN GALLERY** U of A Hospital, East Entrance, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm • **MISCELLANEOUS CONNECTIONS:** Darren Bertrand, Fiona Connell, Dick Der, Keath Lengle and Ruby J. Mah's diverse outlooks on

life through art • Until June 15

**MUDDY WATERS CAFFUCCINO BAR** 8211-111 St • **UNHEALTHY MARRIAGE: HEARTWARMING VS HEART-STOPPING:** An art and poetry show by Corey Hamilton and Mark Kozub • Until Apr. 30

**MULTICULTURAL CENTRE PUBLIC ART GALLERY** 5411-51 St, Stony Plain • Open daily 10am-4pm • **MOROCCAN JOURNEY:** Photographic installation by Naomi Marathalingam • Until May 5

**MUSÉE HÉRITAGE MUSEUM** 5 St. Anne Street, St. Albert (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-5pm • **THE HANDS OF A MASTER:** Until May 3 • **THE MASTER SPEAKS:** Series of presentations featuring a craft and an artisan; every Sat until Apr. 26; \$2 (suggested donation/person) • Floral art with Betty Beard, Sat, Apr. 26 (1pm and 3pm)

**MUTTART CONSERVATORY** 9626-96A St (496-8755) • Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm • Artworks by the students of Artistic Statement School of Fine Art (ages 6-17) • Until Apr. 24

**NINA HAGGERTY CENTRE FOR THE ARTS** 9704-111 Ave (474-7511) • Open Mon-Fri 10am-2pm • **OUT/INSIDE ART:** Group show

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert (460-4310) • Open Mon-Sat 10-5pm; Thu 10am-8pm • **MIDWAY:** Artworks by Doreen Dubreuil, Michael S. Blyth, Paul Murasko and Ralph Heitmann • Until May 3

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave (453-9100) • Open weekdays 9am-9pm, weekends 9am-5pm • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • **TREASURES OF THE EARTH:** Geology collection. Permanent exhibit • **THE NATURAL HISTORY GALLERY:** • **BUG ROOM:** Live invertebrate display. Permanent exhibit • **THE BIRD GALLERY:** Mounted birds. Permanent exhibit • **THE WILD ALBERTA PREVIEW GALLERY:** Sneak peek at the new gallery's layout • **A TO Z AT THE MUSEUM:** Every Sat (9am-11am): family-fun drop-in program • **EVENINGS AT ALICE'S:** At the Museum Café, last Fri evening of each month

**RICE THEATRE LOBBY** See What's Happening Downtown

**SCOTT GALLERY** 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **BOUNDARY MARKERS—ALBERTA/MONTANA LANDSCAPES 1972-2002:** Black and white landscape photographs by Tom Willock. Featuring paintings by Marianne Watchel, Robert Sinclair, Gerald Faulder and Brenda Malkinson • Until Apr. 29 • Spring Gallery Walk: Sat, Apr. 26 (10am-5pm); Sun, Apr. 27 (Noon-4pm)

**SEGHES STUDIO GALLERY** See What's Happening Downtown

**SNAP GALLERY** See What's Happening Downtown

**SNOWBIRD GALLERY** WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg

**SPECTRUM ART GALLERY AND STUDIO** 11745 Jasper Ave (482-6677) • Open daily 10am-6pm • Paintings by Christopher Lucas, Patricia Young, Bridgit Turner, Deanna Larson and David Phillips

**STUDIO 321** See What's Happening

SEE NEXT PAGE

## Haiku Horoscope

**ARIES**  
(Mar 21-Apr 19)  
Confucius says a  
Lot of things, but he's old and  
Very senile now

**LIBRA**  
(Sept 23-Oct 22)  
If you think life is  
Hard now, wait until you get  
To the lightning round

**TAURUS**  
(Apr 20-May 20)  
...to what they say  
...a quick way to a man's heart  
...sexual oral sex

**SCORPIO**  
(Oct 23-Nov 21)  
As stylish as it  
May be, resist the urge to  
Go to the bathroom

**GEMINI**  
(May 21-June 20)  
Play with small children  
They are our future, and they  
Are easy to beat

**SAGITTARIUS**  
(Nov 22-Dec 21)  
Your joy at learning  
To read will be dampened by  
Your reading of this

**CANCER**  
(Jun 21-July 22)  
...the tang in with  
...the longer until it jumps  
...and then repeat

**CAPRICORN**  
(Dec 22-Jan 19)  
Lock horns with success  
Get yourself a bikini  
And a record deal

**LEO**  
(July 23-Aug 22)  
Nothing says "I care"  
Like a robot programmed to  
Breakdance and talk trash

**AQUARIUS**  
(Jan 20-Feb 18)  
Though you smile a lot  
There are tears in your plea  
To rob the sewers

**VIRGO**  
(Aug 23-Sept 22)  
With your vast legions  
...loyal field mice, you will  
...accomplish nothing

**PISCES**  
(Feb 19-Mar 20)  
Before you meet your  
True love, you should prepare by  
Having sex with me

by Jonathan Ball, Registered Fraud



## Downtown

**STUDIO GALLERY** 143 Grandin Park Plaza, St. Albert (460-5990) • Open Tue-Fri 10am-5pm; Sat 10am-4pm or by appointment • Urban scenes and rural scenes by Bruce Allen and Bruce Thompson • Until Apr. 28

**SWEETWATER CAFÉ** 102 Ave, 124 St (907-1454) • **FLORAL AND FIGURE FUSION:** Group show of figurative and floral artworks, landscapes and still lifes • Until June 10

**VAAA GALLERY** 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **THE PURSUIT OF HAPPINESS:** Photographs by Paul Murasko • Until May 1

**VANDERLEELIE GALLERY** 10183-112 St (452-0286) • **HERA'S OBSERVATORY:** Artworks by Emily Bickell • Until May 6

**WEST END GALLERY** 12308 Jasper Ave (488-4892) • Artworks by Paul Jorgensen • Opening reception, artist in attendance: Sat, Apr. 26 • Spring Gallery Walk: Sat, Apr. 26 (10am-5pm); Sun, Apr. 27 (Noon-4pm)

## LITERARY

**AUDREY'S BOOKS** See What's Happening Downtown

**BACKROOM VODKA BAR** 10324-82 Ave, upstairs • Every Tue (8pm): A Raving Poets presentation

**GREENWOODS' BOOKSHOPPE** 7925-104 St (439-2005) • Reading by Mary Woodbury featuring *Ghost in the Machine*; Sat, Apr. 26 (11am) • Reading by Giles Blunt featuring

*Delicate Storm and Forty Words for Sorrow*; Thu, May 1 (7:30pm)

## PROVINCIAL MUSEUM THEATRE

• Photographer Freeman Patterson featuring *The Garden* • Tue, Apr. 29 (7pm) • \$5 • Tickets available at Greenwood's Bookshoppe

**STANLEY A. MILNER LIBRARY** See What's Happening Downtown

## LIVE COMEDY

**THE COMEDY FACTORY** 3414 Gateway Boulevard (469-4999) • Thu, Apr. 24-Fri, Apr. 25 (8:30pm); Sat Apr. 26 (8pm and 10:30pm): Mike Jenkins

**FARGO'S** 10307-82 Ave (433-4526) • Fargo's Laugh-a-Lot Comedy • Every Sun

**SIDETRACK CAFÉ** 10333-112 St (421-1326) • Comedy improv show • Every Thu (7:30-9:30pm) • \$3

**URBAN LOUNGE** 8111-105 St (432-0833) • Apr. 28: Old Strathcona Phoenix Fund Charity Fundraiser featuring Tim Koslo, Clark Robertson, Damien James, Bob Beto, John Charles; \$15

## THEATRE

**100 YEARS OF BROADWAY** Leduc Performing Art Centre, 4308-50 St, Leduc (987-0278) • Presented by the Leduc Drama Society • Patrick Wilson directs this lively song-and-dance revue featuring some of the most memorable songs from the last century of Broadway musical theatre • May 1-3, 8-10 (8pm) • \$10/\$12 (Fri/Sat)

**BABIES IN THE BARRACKS** Kaasa Theatre (lower level of the Jubilee Auditorium) • Presented by MOXY B Productions with

Salisbury Drama Club • Marion Brenner's heartwarming historical romance, set in post-World War II Germany, about the children of two refugee families, one from Poland and the other from Russia, who fall in love during an Easter Sunday church service • May 2-3; Fri, May 2 (12:30pm and 7:30pm); Sat, May 3, 7:30pm • \$6 (matinee)/\$14 (evening) • Tickets available at TIX on the Square (420-1757)

**CHECKPOINT CHARLIE** See What's Happening Downtown

**CHIMPROVI** The New Varscona Theatre, 10329-83 Ave (420-1757/448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Saturday (11pm)

**DIE-NASTY** Varscona Theatre, 10329-83 Ave • The 12th season of Edmonton's legendary live improvised soap opera takes place in the community of Ridge Valley Mountain Flats, Lemoine County, U.S.A., at the height of the Great Depression. Directed by Dana Andersen, produced by Stewart Lemoine • Every Monday (8pm)

**DOSSIER** Catalyst Theatre, 8529-103 St (420-1757) • Presented by Et cetera Theatre Collective • Barbara French directs Kate Boorman, Geoffrey Ewert, Kattina Michele, Aaron Talbot and Murray Utas in this collective theatre creation, set in a futuristic world where anti-privacy legislation has run amok, about a paranoid "information collector" employed by an invasive, Big Brother-like arm of the federal government • Apr. 24-May 3; Tue-Sun (8pm); Pay-What-You-Can matinee May 3 (2pm) • \$14/\$12 (student/senior) • Tickets available at TIX on the Square

**FOOTLOOSE** Eastglen High School, 11430-68 St (479-1991) • Adapted by Dean Pitchford and Walter Bobbie • Presented by the

Eastglen Theatre Company • A student production of Dean Pitchford and Walter Bobbie's stage musical, based on the popular 1984 film about a music-loving teenager who moves from Chicago to a small farming town where dancing is forbidden • Until Apr. 26 (7:30pm) • \$10/\$6 student/senior • Tickets available at Eastglen High School

**GREASE** See What's Happening Downtown

**GYPSY** Mayfield Dinner Theatre, 16615-109 Ave (483-4051/486-7827) • A revival of the classic musical about the life of Gypsy Rose Lee, from her days as a lowly member of a threadbare travelling vaudeville show managed by her ferociously ambitious mother, to her eventual emergence as a world-famous striptease artist. Book by Arthur Laurents, songs by Jule Styne and Stephen Sondheim • Apr. 25-July 6

**HEDWIG AND THE ANGRY INCH** The Roxy, 10708-124 St (453-2440) • Presented by Theatre Network • Bradley Moss directs Michael Scholer Jr. and Rachael Johnston in John Cameron Mitchell's cult musical about a struggling glam-rock singer/songwriter, the victim of a botched sex-change operation, who travels from one tiny, underattended concert venue to another on a comical, desperate, indomitable search for true love • Extended run until Apr. 27 • Tickets available at TIX on the Square (420-1757)

**HOME ICE** Celebrations Dinner Theatre, 13103 Fort Rd (448-9339) • Conni Massing's modern-day spoof of *Lysistrata*, set in the not-too-distant future, about a hockey mom who convinces her friends to withhold sex from their husbands until they agree to ban violence from their children's hockey league • Until May 3

**LANGUAGE OF ANGELS** See What's

## Happening Downtown

**OH SUSANNA!** Varscona Theatre, 10329-83 Ave • Edmonton's live Euro-style talk show, featuring interviews, music, food and high-spirited all-star competition hosted by international glamour gal Susanna Patchouli and her co-host Eros, God of Love • Sat, Apr. 26, 11pm

## THE ROADHOUSE BLUES BANDS

Jubilations Dinner Theatre, Upper Level, Phase III, WEM (484-2424) • Policemen, bouncers and con artists collide in Winnipeg playwright Cory Wojcik's parody of *The Blues Brothers*, about the struggle of two musicians, newly released from prison, to reunite their old band in time to stage a benefit concert to save their old club from bankruptcy • Until June 15

**SURVIVAL: THE IMPROVISATION GAME** See What's Happening Downtown

**THAT DARN PLOT** New Varscona Theatre, 10329-83 Ave (434-5564) • By David Belke • John Hudson directs John Wright, Coralie Cairns, Richard Gishler and Garrett Ross in this revival of playwright David Belke's award-winning 1998 Fringe hit about a procrastinating playwright who tries to meet a pressing deadline by writing an entire play from scratch in 12 hours, only to find himself unpleasantly reminded of his relationship with his estranged son when his characters begin to wrest control of the plot away from him • May 1-18

**THEATRESPORTS** New Varscona Theatre, 10329-83 Ave (448-0695) • Teams of improvisers create sketches on the spot based on audience suggestions, and have the results evaluated by a team of heartless judges • Every Friday (11pm)

**TIME AFTER TIME: THE CHET BAKER PROJECT** See What's Happening Downtown

# THE ART OF DOWNTOWN

# What's Happening Downtown!

## GALLERIES/MUSEUMS

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St (488-6611/4808-5900) • Open Mon-Sat 10am-5pm (closed all hols) • Main Gallery: **ADORN AND PROTECT:** An exhibition of body objects that beautify, nurture or shield; until July 5 • **Discovery Gallery: THE TIES THAT BIND:** Fibre works by Jean Brandel; until May 24

**CITY HALL** Churchill Square • Artworks by the Edmonton Art Club • Until May 4

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • **TECHNI-COLOUR:** Artworks by Chris Cran, Clay Ellis, Geoffrey Hunter, Angela Leach, Chris Rogers, Arlene Stamp; until June 15 • **THROUGH THE LOOKING GLASS:** Artworks from the Gallery's collection examining the various ways in which artists have examined and represented nature; until June 15 • **POST-IMPRESSIONIST MASTERWORKS:** until June 1 • **POST-IMPRESSIONIST FILM SERIES:** *Lust for Life*, 1956; Thu, May 1 (7pm) • **POST-IMPRESSIONIST LECTURE SERIES:** *Fashions and Styles: Clothing of the Post-Impressionist Period* presented by Anne M. Lambert; Thu, Apr. 24 (7pm); free with admission • **SISTER WENDY'S STORY OF PAINTING VIDEO:** *The Age of Revolution: The 19th Century*; Thu, Apr. 24; free lunch hour program • **ALL IN ONE DAY SUNDAY:** Gallery tours (1:30, 2:30, 3:30pm); talking with artists: John Maywood (3pm); Professor Dr. Joan Greer presents her lecture *Mystenous Centres of Thought: Post-Impressionism and Related Tendencies* (2pm); Sun, Apr. 27 (1-4pm) • **Kitchen Gallery:** **GLORY HILLS:** Artworks by John Maywood, until June 15 • **Children's Gallery:** **BECOME** Created by Don Moar; until July • Admission rates (until June 1): \$12/\$10 (student/senior), \$5 (children 6-12)/Free (member/children 5 and under)

**GIORDANO GALLERY** Main Fl, Empire Building, 10080 Jasper Ave (429-5066) • Open Wed, Sat (12-4pm) or by appointment • Spring show • Until Apr. 28

**MANULIFE PLACE** 10180-101 St (476-8552) • Artworks by the Edmonton Art Club • Apr. 29-May 29

**RICE THEATRE LOBBY** Citadel Theatre, 9828-101A Ave (489-4400) • **TIME AFTER**

**TIME-THE EXHIBITION:** Artworks by various Edmonton artists • Until May 4

**SEGHERS STUDIO GALLERY** 604A, 10030-107 St, Seventh Street Plaza, North Tower (425-6885) • Open Tue-Thu 5:30-9pm or by appointment • Artworks by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Vilsec), Neil McClelland and Jacqui Rohac

**SNAP GALLERY** 10137-104 St (423-1492) • Open Tue-Sat (12-5pm) • **LUMEN:** Recent works by Daryl Rydman; fundraising sale in gallery foyer; until Apr. 30 • **BIRDCAVE:** Installation piece by Pennsylvania artist Brant Schuller • Apr. 25-May 24 • Opening reception, artist in attendance: Fri, Apr. 25 (4-7pm)

**STUDIO 321** Rice-Howard Way, 10168-100A St (720-2829) • Open Sat-Sun (1-4pm) • **THE FATHER-SON ART EXHIBIT:** Artworks by Marc Munan and Louis Munan • Apr. 26-27

## CLUBS/LECTURES

**COMMUNITY SHAMANIC DRUMMING CIRCLE** Sacred Heart Church, 10821-96 St (439-0631) • Every Friday

**EDMONTON COALITION AGAINST WAR AND RACISM** Mennonite Centre for Newcomers, 10010-107A Ave (988-2713) • Every Sun (7pm): Meetings held to plan peace rallies and presentations

**THE EDMONTON JANE AUSTEN SOCIETY** Stanley Milner Library, Edmonton Room (470-0676) • Meeting to discuss the prefaces of Jane Austen • Sat, Apr. 26 (2-4pm) • Free

**EDMONTON'S PLANNING AND DEVELOPMENT DEPARTMENT** Coast Edmonton Plaza Hotel, 10155-105 St (496-6247) • Open house to discuss a proposed relocation and expansion of the Baccarat Casino (10128-104 Ave) • Mon, Apr. 28 (3pm-8pm)

**OPPORTUNITIES UNLIMITED NETWORKING GROUP** Edmonton Chamber of Commerce, 600, 10123-99 St, west door (426-4620) • Speaker Terry Mack presents *Newsletters, the Unsung Hero of the Marketing World*; Fri, Apr. 25 (6:45-8:30am); \$2 • Speaker Claire Laskin presents *From Chaos to Soul: Challenging Our Fears*; Fri, May 2 (6:45-8:30am)

## LITERARY

**AUDREY'S BOOKS** 10702 Jasper Ave (492-7493) • Tim Bowling reads from his new book of poems *The Witness Ghost*. Charles Noble reads from his new book *Doubt's Boots*; Thu, Apr. 24 (7:30pm)

**STANLEY A. MILNER LIBRARY** Edmonton Room, lower level • Reading by Guy Gavriel Kay • Tue, Apr. 29 (7:30pm)

## QUEER LISTINGS

**BOOTS AND SADDLES** 10242-106 St • Large tavern with pool tables, restaurant, shows. Members only

**GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE)** Suite 45, 9916-106 St (488-3234) • Open Mon-Fri, 1:30-5:30pm, 7-10pm • Support groups, library, youth group and discussion nights

**GAY MEN'S OUTREACH CREW (GMOC)** 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

**HIV NETWORK OF EDMONTON SOCIETY** 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns.

**ICARE** 702A, 10242-105 St (448-1768) • www.icarealberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

**ILLUSIONS SOCIAL CLUB GLCCE**, Suite 45, 9912-106 St • Meetings every second Thursday each month

**PFLAG GLCCE**, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

**THE ROOST** 10345-104 St (426-3150) • Open Mon-Sat 4pm-3am; Sun 8pm-3am • Nightclub; disco upstairs, western downstairs • TUE: Wild and Wet Contest, DJ Left. WED: Amateur Strip w/Weena Luv, Sticky Vicky, DJ Alvaro. THU: Charity Show. Different show

every week, DJ Jazzy. FRI: Upstairs: Twisted Fruit w/DJs Sweetz, Tripswitch, Alvaro. Downstairs: DJ Jazzy, female stripper. SAT: Upstairs: DJ Jazzy. Downstairs: SUN: Betty Ford Hangover Clinic Show, DJ Jazzy

**SECRETS BAR AND GRILL** 10249-107 St (990-1818) • Lesbian and gay bar/restaurant

**TRANSSEXUAL/TRANSGENDER SUPPORT GROUP** egret@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

**YOUTH UNDERSTANDING YOUTH** Gay and Lesbian Community Centre of Edmonton (GLCCE), 45, 9912-106 St (488-3234) • www.yuyouth.tripod.com/yuy • Every Sat (7-9pm) • A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25

## SPECIAL EVENTS

**MAY WEEK LABOUR ARTS FESTIVAL** Working Class Culture Takes Centre Stage; Apr. 28-May 10 • **CITY HALL** International Day of Mourning Ceremony for workers killed or injured on the job; Apr. 28 (7pm) • **WORKS GALLERY**, Commerce Place 10155-102 St (471-1940) Open Mon-Sat 10am-6pm; **WORKERS ART SHOW**; Apr. 29-May 10; opening reception: Apr. 29 (7pm) • **PLUMBERS AND PIPEFITTERS HALL** See Events Weekly • **STRATHCONA LEGION** See Events Weekly • **GAZEBO PARK** See Events Weekly • **ZEIDLER HALL**, 9828-101 Ave (425-9212) Ken Loach Film Retrospective; May 2-5; \$8/\$6 senior/student • **U OF A, RUTHERFORD** See Events Weekly • **LATITUDE 53** 10248-106 St (423-5352) Open Tue-Fri 10am-6pm, Sat Noon-5pm; **DRAWING RESISTANCE**; May 1-10; opening reception: May 3 (7:30pm) free • **BACKROOM VODKA BAR** See Events Weekly • **MURUNGO ANO PENGA** See Events Weekly • **CUPE UNION HALL** See Events Weekly • **PARKDALE-CROMDALE COMMUNITY LEAGUE** See Events Weekly • **WESTMOUNT COMMUNITY LEAGUE** See Events Weekly

**WESTIN HOTEL BALLROOM** (455-7182) • Ball of the Wild! Destination Rio • Sat, Apr. 26 • \$100 • Tickets available at the Canadian Cancer Society Office

## THEATRE

**CHECKPOINT CHARLIE** Jagged Edge Theatre, 3rd floor, Edmonton City Centre Mall East (424-6304) • Presented by Jagged Edge Theatre • Local playwright Steven Weller's Cold War comedy about a female rookie CIA agent and a veteran KGB operative who exchange war stories and terrible jokes during an encounter at Checkpoint Charlie, the infamous crossing point between East and West Berlin • Until May 10, Tue-Fri (noon), Sat (8pm) • \$8/\$7 (student/senior) • \$4 Tuesdays • Tickets available at TIX on the Square (420-1757)

**GREASE** The Citadel (425-1820) • Bob Baker directs John Ulyatt, Pamela Gordon, Briana Buckmaster and Bobby Curtola in Jim Jacobs and Warren Casey's ever-popular rock 'n' roll musical about the opposites-attract love affair between "greaser" Danny Zuko and "good girl" Sandy Dumbrowski, both members of Rydell High's class of 1959 • May 3-June 1

**LANGUAGE OF ANGELS** Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq., 102 Ave., 100 St (471-1586) • Presented by Northern Light Theatre • Trevor Schmidt directs Helen Camisa, Beth Graham, Jeff Haslam and Martin Happer in Naomi Iizuka's eerie, poetic drama about a loose group of friends and strangers who remain haunted by the mysterious disappearance of a young woman during an expedition into an underground cave • Until May 4

**SURVIVAL: THE IMPROVISATION GAME** Jagged Edge Theatre, 3rd Floor, City Centre East (479-0323) • Every Friday • \$5

**TIME AFTER TIME: THE CHET BAKER PROJECT** The Citadel, Rice Theatre, 9828-101A Ave (425-1820/420-1757) • Danny DePoe, Philippa Domville, Randy Hughson and Shaun Smyth star in playwright James O'Reilly's elliptical exploration of the life and legend of Chet Baker, the enigmatic trumpeter and singer whose intimate ballads made him one of the biggest jazz icons of the '50s, and whose descent into poverty and heroin addiction in the '60s only seemed to add to his glamour • Until May 4 • Tue-Sun (8pm); Sun matinees (2pm) • \$28 • Tickets available at Citadel box office, TIX on the Square (rush seats available one hour before performances)

For more information: [www.edmontondowntown.com](http://www.edmontondowntown.com)









# alt sex column

By ANDREA NEMERSON

## Licker smuggling

Dear Andrea:

I am a bit confused about my sexual state. I can only get really interested and perform well if I do a certain inappropriate, unladylike thing to my partner. Anything else, I am dull and inactive. I have noticed this, and so have my partners. It has become the key to me being sexually aggressive and "fun," which is upsetting and embarrassing for me to reflect on later.

This action I must do (and I have tried various others but not as dramatically "rewarding") is to touch and lick a man's butt area and sphincter. I am totally disappointed that this is my

"thing." Please help and analyze.  
Love, Ladylike Licker

Dear Lady:

If by "analyze" (heh heh, you said "anal") you mean "explain why you are the way you are," I can't. Perhaps a therapist could, but I'd suspect her of making it up. You see, everyone knows that our adult sexuality is shaped by (frequently forgotten) childhood events, but everyone's wrong. Very little is actually known about why we're turned on by certain things and left cold by others. Very few people ever manage to change their sexual preferences, either. Behaviour, occasionally; desires, hardly ever. But we're getting ahead of ourselves here.

What I can tell you is that many people with unusual turn-ons are turned on nearly as much by the naughtiness factor as by the act itself. Crossing the boundaries of gender expectation (in your case, being "unladylike") is a big one. Just ask one of the 10 gazillion wannabe-forced-crossdressers what's really turning him on: the frillies and lipstick themselves, or the fact that wearing them means he's a big sissy and what

would they think at home/work/church if they saw him dressed like that? The girly stuff is a legitimate fetish of its own, of course, but most people wouldn't even bother if it weren't forbidden.

I'm sorry that you're "disappointed" (a novel way to phrase it) by your sexuality, and I can see why you might be, but there actually are some positives to it. You are in touch with your turn-on and you get to be aggressive and fun in bed—not everyone does, you know—provided you pay obeisance to the ass gods first. Not so terrible. You don't seem to be having any trouble finding willing partners, either, or I assume you would have mentioned it. You are not outstandingly dysfunctional, to tell you the truth. It does seem as though you have yourself compartmentalized into the daytime nice girl and the dirty ass-licker you become at night. It's possible, I suppose, that you could integrate these with extensive therapy, but do you need to? Or would it be okay just to look in the mirror, Stuart Smalley-style, and tell yourself, "I am a lady and I lick ass"?

P.S.: Don't get hepatitis.

Love, Andrea

## Where's dildo?

Dear Andrea:

I'm in my mid-20s. Most would call me a pretty boy. I like women and always have, especially tomboys. I've been wanting to have my new girlfriend do me with a strap-on, but I don't want her to think I am gay. How should I approach this topic with her? And do you think this is something that an average woman would want to do? Aside from physical pleasure, I truly believe this would make our relationship better and make us both feel like equal partners. Please share your thoughts.

Love, Pretty Boy

Dear Boy:

If you don't want your girlfriend thinking you're gay, don't confess an abiding and overweening desire for men. That should go a long way toward your goal. Seriously, she probably doesn't think you're gay—and if she did, you could just say, "Well, I'm not" and not even be lying, right?

I can't tell you if the average woman wants to fuck you up the ass; the average woman doesn't want to do much of any-

thing, seeing as she doesn't even exist. Your girlfriend might, but sadly, there aren't any statistics on that. You could do something shocking, like wait 'til she's in the vicinity and move her hand in that direction. If she takes the hint, great, if not, well, your hand slipped. Or, if you're in the habit of watching that sort of thing together, you could slip a copy of *Bend Over Boyfriend* into the porno stack and see how she responds. Then again, you could skip all that and simply ask her if she'd be interested.

Funny about the "buttfucking for better relationships" thing. I've recommended mutual anal exploration more than once, on the theory that it's one act you can do that's pretty much the same sex-to-sex and gender-to-gender, prostate gland not withstanding. I'd stop short, though, of actually prescribing a strap-on or expecting it to magically improve your relationship. That's expecting kind of a lot of a lump of silicone and a pelvic thrust.

Love, Andrea

Andrea Nemerson writes and teaches in San Francisco. You can e-mail her your questions at [andrea@altsexcolumn.com](mailto:andrea@altsexcolumn.com).

## musicians

Trombone or baritone sax needed to complete horn section project for established parttime classic rock band. Marcel 460-0557.

na0424

Recording, touring, professional rock/alt band looking for full time serious guitar player. We have management, 2 CDs. Ph Shawn 438-2265

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Singer seeks musician(s). I have a simple, strong, melodic unique voice. Goal to become professional. Ed 458-1194.

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MUSICIANS WANTED: Booking Agency looking for musicians to join roster. Pic/bio/demo/ref to Box 68029, 162 Bonnie Doon Mall, EDM T6C 4N6. Incl. name, address, tel.

na0327-0429 (1wk)

Vocalist seeking hardrock musicians to form a strong technical act. Infil: Nirvana, Deftones, Linkin Park. Ph Spectrum Art Gallery 482-6677.

na0327

Lead guitar player and lead vocalist looking for bassist and drummer. Infil: Ozzy to Creed. Serious inq. only Tom 444-7553, Kevin 451-1741.

na0327

Barkin Spiders require drummer to play '70s & '80s, and Top 40 rock. Call Dave 465-9799

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Female vocalist/keyboardist wanted for country/folk/rock group. Covers and originals. Blue Rodeo sound. Call Mike 450-5306/464-2365.

na0327

Asian female vocalist required for upcoming R&B/neo soul CD release. Call Dext 469-3300.

na0424

## musicians

Singer/songwriter seeking cello/violin/acoustic bass to fill out sound for stage. Alt/folk, Nirvana, Bob Dylan, Simon and Garfunkle. Mike 968-2705.

na0320

Singer/entertainer wanted with good vocals and stage presence for karaoke project. Fax bio: 468-5661/e-m: [karaokecanada@shaw.ca](mailto:karaokecanada@shaw.ca)

na0403

"How to Disappear Completely": Looking for local musicians and theatre companies to participate in a one act/musician showcase. Drop-off your three song demo, or brief synopsis of your original one act (accompanied by a selected scene) attention Nano at Mother's Music or Andy at HMV Millwoods. Enquiry's can be e-mailed to [thedisappearingact@hotmail.com](mailto:thedisappearingact@hotmail.com)

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na040

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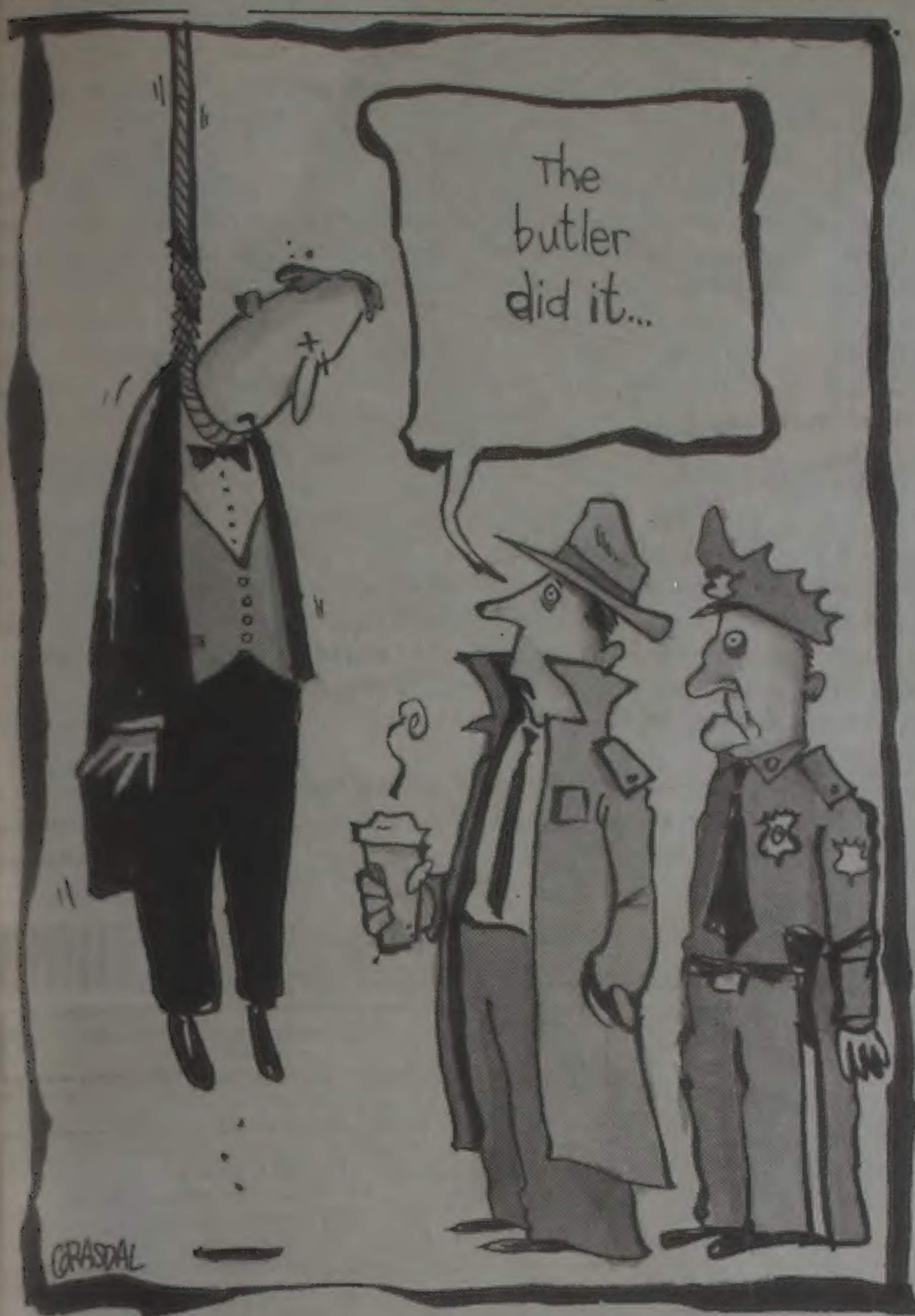
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na0424

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The **JAZZ CITY** International Music Festival needs you! This year they have even more opportunities for their volunteers. The Festival runs June 19-29, Ph Kent at 432-7166 for info.

na0410

**FOOD NOT BOMBS** anti-poverty group.  
10116-105 Ave., valhala\_man@yahoo.com

na0403

### volunteers

Volunteers needed for the 16th Annual River Valley Clean-up:  
Victoria Park (12130 River Valley Rd) Sun, May 4 (10am-2pm) Pre-register. Ph 496-4048 for info

na0423

Help immigrant seniors improve their English skills! Volunteers needed to assist and teach in ESL classes for senior immigrants Monday and Wednesday mornings. Call Suzanne at the Edmonton Mennonite Centre for Newcomers, 423-9677.

na0417

The Association of Adult Day Support: volunteer opportunities in program, crafts, woodwork and Men's group assistants. Ph Gwen 434-4747

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